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AMERICAN HARP:

SEP 19 1932

BEING

CHURCH MUSIC,

UNDER THE CONTROL OF THE MUSICAL PROFESSIONAL SOCIETY IN BOSTON

ARRANGED AND COMPOSED BY CH. ZEUNER,

ORGANIST TO ST. PAUL'S CHURCH, AND TO THE HANDEL AND HAYDN SOCIETY.

STEREOTYPED BY LYMAN THURSTON & Co.

BOSTON:

PUBLISHED BY HILLIARD, GRAY & Co. CAMBRIDGE: BROWN, SHATTUCK & Co.

1-8-3-2.



Entered, according to act of Congress, in the year 1832, by

CH: ZEUNER.

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THIS WORK

IS RESPECTFULLY DEDICATED,

TO THE SINGING CHOIRS OF ALL THE

CHRISTIAN WORSHIPPING ASSEMBLIES,

In the United States of America.

Sometime ways Journal - 100

THE MUSICAL PROFESSIONAL SOCIETY OF BOSTON,

Respectfully recommend this work to the Public.

EXCEPTING Old Hundred and four other Tunes, all the Music herein contained is originally composed by Ch: Zeuner, President of the said Society, now Organist to the Park Street Church, and to the Handel and Haydn Society. Mr. Zeuner having submitted this Work for the examination of the undersigned Trustees of the Musical Professional Society, we have found it possessing great beauty and correctness; and it gives us both pleasure and satisfaction to express our entire approbation of its contents, as being perfectly appropriate for its purpose, combining a sublime and sacred character with ease and simplicity. It is suitable for the different capacities of different Choirs, whether in the city or in the country; and being a Work of great and indefatigable study and laborious exertion, it is but just that Mr. Zeuner should meet with thankful and encouraging acknowledgments from us, as well as all others who feel interested for the promotion and improvement of Sacred Music. To select Music for sacred purposes from common Songs, from Operas, Marches or Glees, and to introduce such into the Churches, we condemn as highly improper and absurd. This book is, perhaps, the first ever published in this country by the Profession itself; and as almost every work passes through the hands of the Profession, more or less, before published, and their names are frequently attached as a recommendation, even contrary to their wishes and better conviction,—we cannot doubt gaining public confidence d patronage for a book, the merits of which are exclusively supported upon our own professional recommendation and responsibility. The method of truction attached, is upon Pestalozzi's principles, as generally used, with great effect on the Continent of Europe, affording methodical facility to both hers and pupils; and it surpasses any other method for instructing and forming Choirs. This book, if sufficiently sought for, is intended, in future us, to reach four hundred pages, but nothing will be altered. The Small Notes between the Treble and Bass, are either for the Organ or Piano, and ble such as do not understand Thorough Bass to accompany the voices properly, although the accompaniment may be omitted without detriment to e parts, which are perfect in themselves. All the Hymns and Poetry are taken, with permission, from "Church Psalmody, a Collection, &c. &c. to Public Worship, by L. Mason, and David Green, of Boston, and published by Perkins and Marvin," which collection having been selected ed with peculiar care, judgment and ability, is a chaste specimen of Sacred Poetry. The Hymn tunes in Chant style will be found of great utility: mently difficult to find an appropriate Hymn to many Stanzas, they are intended to obviate many rhythmical imperfections.

as might desire some further information in Singing, as well as a collection of Chants, Anthems, &c. we recommend Mr. Zeuner's new and original usic, consisting of Anthems, Motetts and Chants, to be had of Hilliard, Gray, & Co.

our profession at heart, we trust Mr. Zeuner's work will have an extensive circulation, convinced that it will give satisfaction not only to the itself, but also to the liberal Amateur, and to any congregation where Music forms a part of worship.

ron, Sept. 12th, 1832.

- G. J. WEBB, Organist to the Old South Church.
- E. R. HANSEN, Organist to St. Paul's Church.
- G. GRAUPNER, Professor of Music.
- C. GEITNER, Professor of Music.
- G. GEIB, Professor of Music, and Organist.

DIRECTORS.

G. POLLOCK, SECRETARY.

Preface to the Second Edition.

The Editor is sensible of no small degree of satisfaction in presenting to the public a second edition of the American Harp. It is an original work of Church Music, composed expressly and exclusively for the worship of God, and not a mere adaptation of opera airs, glees, songs and marches. This character has gained for his work a degree of favor which alone has been sufficient to compensate and console him for the many difficulties with which he has had to contend, particularly as these difficulties have, in a great measure, perhaps wholly, had their origin in attempts to decry and slander the Editor and his works by some who are in the habit of imposing upon the public theatrical, operatic and other secular or profane music, (for sacred,) by slight adaptation of sacred

words to such music as will suit their purposes.

Among the objects of the Editor, it is a principal one, to contribute as much as possible towards establishing a chaste and pure style of Church Music. This he anxiously hopes to be able to accomplish, by correct Musical publications. From the abuses and absurdities that exist in well known publications, it is not a very difficult matter to demonstrate that the Church is inundated with Music of a frivolous, trifling, and, may we not add, profane character! For example, in the Choir,* p. 55-'Sudbury' is the air of 'Nid Nid Noddin,'-from which also a strain may be found p. 290; p. 203 is a song—' To sigh yet feel no pain; 'p. 241 is a comic composition by Handel,—'The Harmonious Blacksmith; 'p. 332 may be considered as a military march founded upon a song, - The Brave Swiss boy; p. 50, from a German Waltz by Mozart. More special selections might be cited as highly exceptionable, which even the moralist would, (and ought not the professing Christian?) exclude from the worship and temple of God; viz. 146 No. 2-222 No. 2-252 No. 1-254-262-269 No. 1-306-332 &c. Many pieces are taken from operas, now performing on the boards of the American and English Theatres! viz. 72,-83,-88,-117,-273,-321, &c. The pieces above designated whether adopted through ignorance of their original character, or with a view to spice a work, to suit corrupt tastes is alike deserving of, and obnoxious to just criticisim. In the first place, ignorane and inexperience have at best but a very doubtful right to meddle with Musical

compositions, more particularly with Church Music, which ought to be the most perfect in character and style. In the second place, it is sacrilegious to rob the church service of its solemnity, and dignity, in order to gratify either ambition or avarice. Church Music ought always to be free from unhallowed associations, and its character, dignity, and solemnity ought to be constantly guarded, and as far as possible religiously preserved from all derogatory influences and corrupt and debasing tendencies. If such be not the true character with which Church Music ought to be stamped, there can be no limit fixed, and Sacred Music will become so mixed and entangled with every other style, that neither reason nor custom will be able to draw a line between sacred, and secular or profane Music, and instead of its being what it was evidently intended, and what it has always been believed to be, a powerful means to warm and raise the heart to join in songs of praise and glory to Almighty God; it will become a mere mockery. It will be felt by the Church as a curse not easily removed. It will offer occasion for levity, unholiness, and irreligious feelings .- Are the public ready to substitute Secular for Sacred Music in the Musical part of public worship? Has the time arrived when Sacred words are to be associated with Secular Music for common use in our Churches? "My house is a house of prayer," &c.

If one happen to hear again in the Church what he has before heard in a profane place, he must indeed doubt, whether he be in an insane

hospital, or a place of worship.

Gretry says in his 'Memoirs, ou essais sur la Musique,' when he speaks of the style of Church Music: "A composer who writes for the church ought to be exceedingly rigid, and to mingle nothing that appertains to the theatre in his work," What a difference is there indeed between the sentiments which reign in Psalms, Anthems, and Hymns, and the vehemence of the passions of love and jealousy! Thoughts which aspire so high beyond the reach of our knowledge give birth to feelings of awe. All the sentiments that rise to the Deity ought to have an appropriate and devout character. The study of harmony and the beau ideal of harmonical combinations ought to be the peculiar pursuit of the ecclesiastical composer. THE EDITOR.

Rem. 1st. The arrangement of the parts are as usually printed. The melody next the Bass, 2nd. Treble, next above the Tenor, the top line, and the small notes for the Organ. Rem. 2nd. The exercises in Tables I. and II. may be practised without singing by counting the beats, and clapping the hands for each note, however quick.



INTRODUCTION TO THE ART OF SINGING.

Of Music.

Remark: Music consists of Melody and Harmony.

Melody, is the air or tune of a composition, or the most conspicuous

and flowing, and generally the highest part.

Harmony, is the combination of several sounds at once, by which an agreeable effect is produced on the ear, and the connexion existing between different Chords, (whether Conchords or Discords,) in a whole composition.

Notes, signify all signs by which the different sounds are expressed, recognised or represented; also the Cliffs, Rests, Dots, and all other necessary characters. The notes are placed higher or lower on the lines or spaces, according to the height or depth of the sounds which they indicate.

FIRST LESSON.

ON THE STAVE AND CLEFS.

The system of lines on which musical sounds are represented by signs

called notes, is termed the stare;—thus

which has nine de-

grees, namely: five lines, and four spaces (counting from the bottom upwards.)

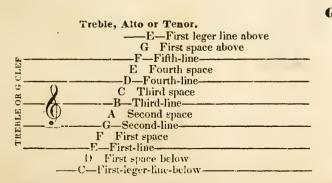


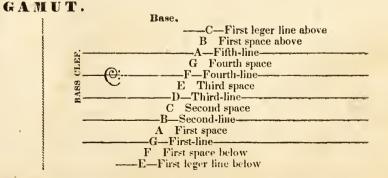
On these lines and spaces of the staff are placed the notes of music, (musical notes are expressed by white and black signatures, thus \circ or \circ ; they have stems occasionally attached to them, which may run upwards or downwards, it is quite immaterial,)



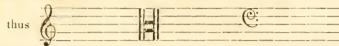
which are only seven in number, and they are named after the first seven letters of the alphabet: A, B, C, D, E, F, G, Should a melody or tune exceed these seven, the same series of letters are repeated.

As it is of great importance that the situation of the letters upon the Staff should be perfectly known, the student is advised to commit to memory the following Scale or





The different degrees of these notes, as to acuteness or gravity of sound (it is of course understood, that a note can neither be considered acute nor grave, until it be compared with another) depend on certain marks, representing letters, called clefs, which are placed at the beginning of a staff;



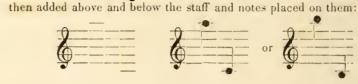
All the different notes take their names from the lines on which these clefs may be placed; Thus:



Remark: Some write cliffs, others cleffs or cleaves—this is of no importance. The word clef is derived from the Latin (clavis,) a key; in which sense we look upon a clef as the key that opens to us the names and pitch (with respect to acuteness and gravity) of every note in music.)



When more than nine notes (which the staff can only contain) are required, two degrees may be gained, one above, and the other below the

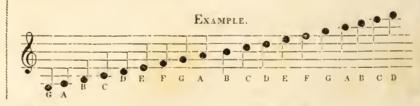


These additional lines are called ledger or leger lines, short or light lines.

staff, thus: Should more notes be desired, an extra line is



Still more notes may be gained, if necessary, in the like manner, by the application of other lines.



QUESTIONS.

- 1. What is understood by Melody?
- 2. What means the word Harmony?
- 3. What signifies the word Notes?
- 4. What is a staff?
- 5. How many degrees contains the staff?
- 6. How do you eall the spaces above or below the staff?

7 How do you call the notes?

QUESTIONS.

- 8. How many lines contains the staff?
- 9. How many spaces?

QUESTIONS FOR TREBLES AND TENORS.

- 10. What is the name of the first line?
- 11. What is the name of the second line? 12. What is the name of the third line?

13. What is the name of the fourth line? 14. What is the name of the fifth line? 15. How do you call the first space?

QUESTIONS

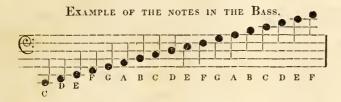
- 16. How do you call the second space?
- 17. How do you eall the third space?
- 18. How do you call the fourth space?

LESSON II.

OF NOTES AND CLEFS.

The Bass or F Clef is always in modern music, situated on the fourth line of the staff, the note consequently on that line becomes F from

whence all the notes in that staff derive their names.

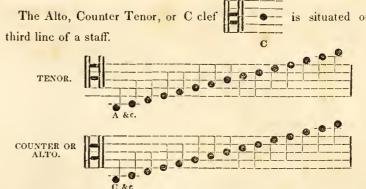


The Treble clcf is always situated on the second line of the staff, the note becomes G from whence all the notes in that staff derive their names.



The Tenor or C Clef is generally situated on the fourth

line of a staff, the notes of course derive their names from the line on which the C clef is stationed.



The C clef is likewise placed on the first and second lines of a staff; the notes in that case derive their names accordingly, C being always the name of the note situated on that line, wherever the clef may be placed, as before observed.

When the C clef is stationed on the first line of a staff, it is called the soprano or canto clef, and is used for the voices of boys and females. In Italy and Germany this clef is in general use for the Voices, Organ and Piano forte, most in ancient compositions—The Treble or G clef being reserved for the violin, flute, &c. and high Treble voices.

When the Clcf is stationed on the second line of a staff, it is called the Mezzo Soprano clef, and is employed for the voices of boys and females, of lower compass in respect to pitch than the former.



INTRODUCTION.

The Bass or F Clef was also placed on the third line, in old compositions, and called the *Baritono clef*; it was used for the voices of men, who could not sing so high in pitch as a Tenor, nor so low as a Bass.

BARITONO.

A B C D É F G A B C D E P

In general use however, in our time only the Treble and Bass Clef, Tenor, and Counter Tenor, or Alto, seldom, and the other elefs very uncommon.

QUESTIONS.

- 1. On which line is the Clef of F (Bass clef) situated?
- 2. On which line the Treble Clef?
- 3. On which line is the Tenor Clef situated?
- 4. On which line the Counter?
- 5. For which kind of voice is the Bass Clef?
- 6. Is the Tenor Clef for female voices?
- 7. Which kind of voices have the Counter Tenor to sing:

QUESTIONS.

8. Which clefs are now in common use?

QUESTIONS FOR BASS SINGERS.

- 9. Can you tell me the name of the first line in the Bass clef?
- 10. What is the name of the second line?
- 11. What is the name of the third line?

QUESTIONS.

- 12. What is the name of the fourth line?
- 13. What is the name of the fifth line?
- 14. Know you the name of the first space?
- 15. Tell me the name of the second space?
- 16. Do you remember the third space?
- 17. You certainly can tell us the fourth space?
- 18. For which kind of voices is the Treble Clef employed?

REMARK: The teacher is requested to practise with his scholars, after each Lesson, the time Table 1-2-3-4 and Table 5 the first two lines and Table 12.

On the Marks of Transposition, or the Sharp, Flat, and Natural.

Each of the seven primary notes, C, D, E, F, G, A, B, mentioned before, may be depressed, or elevated by marks of transposition. Thus, single, #—double —single b—double b or bb.

Both single and double marks of transposition are used.

A Flat, directs that the note before which it is placed, be sung half a note lower than its natural tone.

A Sharp, directs that the note before which it is placed, be sung half a note higher than its natural tone.

A Natural, directs that the note before which it is placed, be sung neither higher or lower than its natural tone: and it is used to contradict the tlats or sharps, placed at the beginning, &c. Remark. Flats, or sharps, placed at the beginning of a Tune, affect every note upon that line or space, throughout the whole, but when placed before any note

within a Tune, they affect only such notes as fall upon the line, or space on which they are marked, for one bar, though to prevent mistakes, they are usually contradicted by a natural.

The marks of transposition are either essential or accidental.

- 1. Essential, when they are written at the very beginning of a composition, after the clef, and so point out the key in which the piece is written; in this case, they transpose throughout the entire piece, those notes whose place they occupy on the stave.
- 2. Accidental, when, in the course of the piece, they are placed by the side of the notes; then they preserve their influence, only throughout that one bar; unless, during the course of it, they should be again contradicted by a natural.

QUESTIONS.

- 1. What is the use of a flat?
- 2. What is the use of a sharp?3. What meaning has a natural?
- 4. How many kinds of flats and sharps are in use?

QUESTIONS.

- 5. Do you know their names?
- 6. How do you call the note C with a sharp?
- 7. Can you tell the name of the note A with a flat? 8. How many kinds of transpositions do you know?

QUESTIONS.

- 9. What shows an essential transposition?
- 10. What is meant by an accidental transposition?
 - 11. What is the use of a double sharp?
- 1 12. What is the meaning of a double flat?

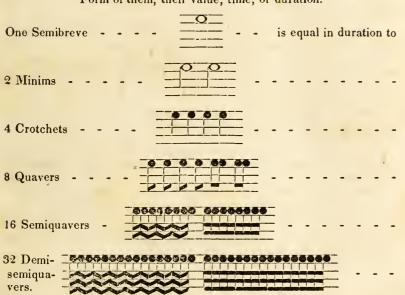
LESSON III.

On the form of the notes, their value, and on the rests equivalent to them in duration.

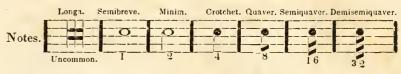
The various forms of the notes determine their value, time, or duration, and the rests, bear a certain fixed relation to them. These latter direct the singer or performer to cease for a longer or shorter period.

Proportion of the Notes.

Form of them, their value, time, or duration.

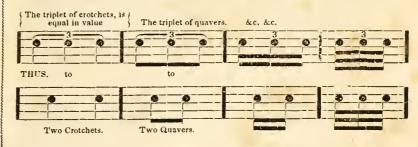


NAMES OF THE NOTES AND RESTS.





Here it may be seen that during the time of one semibreve, two minims must be sung; similarly in the time of one minim, two crotchets; in the time of one crotchet, two quavers, &c. &c., in order to fill up the time of the longer notes by the increased number of notes of smaller value. Frequently three equal notes are required to be sung in the time that two of the same kind would naturally be; these notes are called triplets, and are usually distinguished by the figure 3.



QUESTIONS.

- 1. How many kinds of Notes are there?
- 2. How do you call them?
- 3. Which is the longest note? 4. How many minims is a semibreve equal to?

QUESTIONS.

- 5. How many crotchets is a minim equal to?
- 6. How many quavers do you count to a crotchet? 7. How many semiquavers?
- 8. What means the value of the notes?

- 9. How do you know the length of a note?
- 10. What is a triplet?
- 11. How do you know that certain notes are triplets?

QUESTIONS.

12. Do you know the rest?

(The master examines his pupils about the rests.)

REMARK. Time and scale are now to be practised.

LESSON IV.

ON TIME, AND ON THE BAR.

Time, is that rythmic and equal movement in music, which our feelings naturally resolve into short and equal measures, or portions of duration, and which measures, they again subdivide into a constantly equal number of elements, or units. These elements we shall call parts, and the constantly equal number of them, which concur to form a whole measure of duration, make what is called a Bar; from this we see, that whatever is rythmical in music, is comprised under the idea of time, and that the term bar, as compared with time, is only a subordinate division of this rythmic and equable movement, accordingly, Time includes:

1. The determination of those rythmic numbers of equal parts, by marks of figures which are placed at the commencement of a piece, immediately after the clef and signature, and which sometimes appear changed in the course of the piece;

2. The determination by means of words, of the quicker or slower degree of movement (il Tempo;) and lastly: the constant, equable, and strict preservation of this fixed degree of movement, usually called, keeping the time.

On the other hand, by the word Bar, is to be understood, a group of notes, which, according to the time fixed upon, are separated from the following notes, by strokes drawn perpendicularly across the stave, in order to place more clearly before the eyes of the performer, the rythinic divisions of time. Hence, all the space contained between two such strokes, (bar lines;) together with the notes contained therein, form what is called a Bar



ted by two figures, in the form of a fraction; the bottom figure, shows the value, and the top figure, the number of parts of the bar contained within the bar itself.

The different species of time, are with one or two exceptions, indica-

•)	9	C	0	0	$\overline{\Omega}$
0	0 0	0_	\Box	~	J
_1_6	0		1	_1_	
4:	22_			-1	<u> </u>

Before the Pupil begins to learn any tune, let him, in addition to the signature, attend to the marks of time.

The parts of the bar, are divided into accented, and unaccented. By the former are to be understood, those parts upon which our feelings naturally bestow a certain degree of weight or stress.

The latter pass by our ear, as it were, and, in comparison with the former, appear light and unimportant. In beating, or marking time, by means of the hand, the former are distinguished by the falling, and the latter by the rising of the hand.

Remark. Emphasis is frequently misapplied for accent, and accent for emphasis. By accent is meant a certain stress of the voice, of a longer or shorter, stronger or weaker, higher or lower, quality of sound upon a particular vowel or syllable in a word;—but emphasis is the peculiar tone of importance or stress, given to whole words or sentences.

Without accent, there is no more melody in song, than in the humming of a bee; and without the regular management of long and short syllables, there can be no versification. There are as many different accents, or modes of enforcing or enfeebling the meaning of words, in music, as in speech. There is a yes that says no, and a no that says yes.—The voice of a feeling singer, can modulate all these shades, and affect the hearer on the side of intellect, as well as sense.

QUESTIONS.

- 1. What is time or rythmic in general?
- 2. What is a measure?
- 3. What means those figures placed in the beginning of a piece of music?
- 4. What shows the bottom figure?

QUESTIONS.

- 5. What shows the top figure?
- 6. What else is to be understood by time?
- 7. What means keeping the time?
- S. How do you call certain strokes across the staff?

The master continue to practise time and scale.

QUESTIONS.

- 9. What is musical accent?
- 10. Which notes have no accent?11. How do you beat the accented notes?
- 12. How do you beat the unaccented notes?

LESSON V.

ON THE TIME.

There are three kinds of time, Common, (even, equal,) Triple, (unequal,) and Compound time.

- 1. Common times are those which contain an even number of parts, the first of each couple being always accented, and the second unaccent-
- ed. To Common times belong: four Crotchet time, $\frac{4}{4}$ usually called common time, and marked by a C; this strictly speaking, is a doubled $\frac{2}{4}$

time, divisible by the number 2 into twice 2 parts, of which the former is always accented, and the second unaccented; consequently, each bar of four crotchet time, contains 2 accented and 2 unaccented parts, as:





The less Allabreve, or 2 minim time, $\frac{2}{2}$ generally indicated by Contains two parts or beats, each of which is a minim. Two crotchet time, $\frac{2}{4}$ differs from the less Allabreve, only in this, that in the latter, the parts of the bar are minims, in this crotchets

2. Triple times, are those of which the bars may be divided into 3 equal parts, of which the first is accented, and the other two are unaccented.

To Triple time belongs:

Three minim time, $\frac{3}{2}$ the bar of which consists of three minims. As

this time does not contain any groups of three notes, if we desire to represent all the 3 parts by a single note, we may supply the place of the third

part, by means of a dot.

Three crotchet-time, $\frac{3}{4}$ as well as three quaver time, $\frac{3}{8}$ differ from

the foregoing only by the alteration in the kind of notes; as, $\frac{3}{4}$

3. Compound times, are those in which the parts of the bar always remain the same with regard to the kind of notes employed, and which appear multiplied only with regard to the number of them.

Thus: $\frac{6}{4}$ is a doubled $\frac{3}{4}$ $\frac{6}{8}$ is a doubled $\frac{3}{8}$ $\frac{9}{4}$ is a tripled $\frac{3}{4}$ $\frac{9}{8}$ is a tripled $\frac{3}{8}$ $\frac{1}{8}$ a quadrupled $\frac{3}{8}$

It will now be of great utility to the pupil, to learn to mark or beat the bar of these different times by himself; by so doing, he will acquire a more correct idea of precision in time, and of musical rythm in general, viz. the Tables No. 1, 2*, 3, 4.

QUESTIONS.

- 1. How many kinds of time are known to you?
- 2. Can you tell us the names of all of them?
 3. Which notes are the accented notes in common time?
- QUESTIONS.
- 4. Which in triple time?
- 5. What is the difference between Allabreve and \(\frac{2}{4} \) time?
 6. Can you remember some of the compound times?

QUESTIONS.

- 7. What kind of time is 3 time?
- 8. Don't you call 4 Common time?
- 9. What's the difference between accent and emphasis?

LESSON VI.

ON MUSICAL CHARACTERS.

Marks indicating repetition were more numerous formerly than at present. The characters now in use serves to denote the repetition of both parts of a theme or composition, as : ||: or of the first part only, as : or of the second only, as : according as the little dots or dashes are placed on the one side, or on the other.

Should one or more bars at the end of a strain which is marked for repetition, be performed the second time in a different way from the first, and so require to be passed over on the repetition, such alteration is pointed out by the expression 1 ma. volta, (first time,) and 2 da volta, (the second time;) and the bars to be slipped, are enclosed by a curved line drawn over them, and omitted on the (2 da volta,) or repetition.



The slur, which is similar in form to the bind or tie occurs



sometimes over, and some-

times under the notes, and implies that the group of notes embraced by it, must be connected together closely and smoothly, without striking the following note again. The word Legato (tied) indicates also that the whole musical Period in which it stands, even when no slur appears, must be played in the smoothest and most connected manner.

Mark (• • • or !!!!!) indicating that the notes are to be perceptibly detached from one another. This style of singing or performing is called Staccato.

When a curve is drawn over the dots —the notes receive a certain increasing degree of emphasis, and it is ealled portamento.

The Pauses () over notes and rests, indicates a point of repose to the performer. Should two pauses occur one after the other, separated only by a few notes, the performer must dwell on the former a shorter time than on the latter.

A Pause, or stop, ~ &c., should be increased and diminished thus. after which a profound silence for a few moments, gives it a wonderful effect. In crescendo, we must open the mouth a little at first, and by degrees more; in decrescendo, just the reverse, both have a fine effeet.

The crescendo () shows by its form that the quantity of tone or force required in performing, constantly increases from the point where the lines meet, towards the opening; as in the decrescendo (>) it gradually diminishes.

QUESTIONS.

- 1. What is the meaning of a repeat?
- 2 What is the use of a slur? 3. What is the difference between the slur and the tie?

QUESTIONS.

- 4. What means a curve line over the dots?
- 5. Do you know the meaning of a pause? 6. What means the word crescendo?

7. How is decrescendo to be performed?

QUESTIONS.

- 8. What means singing Legato?
- 9. What means the word Staccato?

REMARK: Time, and Scale and Intervals are now to be practised.



LESSON VII.

ON MUSICAL CHARACTERS.

(This lesson demands the particular attention, as it has an important influence on the accurate perception of time, and on the correct division of the notes. It is closely connected with the preceding lesson.) The dot, as well as the tie or bind, lengthens the value of a note. One dot lengthens the note behind which it is placed, by one half, of its natural value; consequently, a minim with a dot is equal to three crotchets, &c.

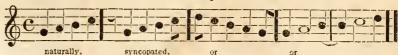


If two dots are placed after a note, the first is equal to the half of it, and the second to the half of the first dot.



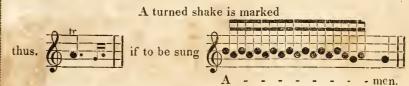
Dots after rests have a similar power to those after notes.

Notes are termed *syncopated*, when their rythm sometimes precedes, and at others, follows after that of those notes which occupy the place of, and which mark the natural and equal divisions of the bar.



On Shakes.

SHAKES ARE IN MUSIC IMPORTANT GRACES.







QUESTIONS.

- 1. What is the use of a dot after a minim?
- 2. How much, adds a dot after a note or rest?
- 3. How much is a dotted minim?

QUESTIONS.

- 4. How much is a dotted crotchet?
- 5. How much a dotted quaver?
- 6. How much is the second dot by a minim?

QUESTIONS.

- 7. How much the second dot by a crotchet?
- 8. What are syncopated notes?
- 9. How can you know the movement of a composition?

Time, Scale, and Intervals are now to be practised.

LESSON VIII.

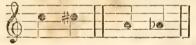
ON THE SCALES.

Every musical composition is founded upon one or the other of the 12 notes comprised within the compass of the octave, and which note determines the principal key of the picce.

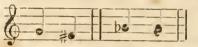
(Key. Signifies the Diatonic major or minor Scale, as formed from any tone, in which a composition is written, and from which tone it obtains its name. The Diatonic Scales, consisting of whole and half tones, we are compelled to use more or less, Flats or Sharps, in order to regulate or keep the tones at a proper distance, hence we have as many keys as half tones within an Octave, and hence the meaning of placing Sharps or Flats, before a Piece of Music.)

The character of the key depends upon the scale, that is, upon the correct orderly succession of the notes by degrees. By the word scale (Gamut) is to be understood the regular succession of whole tones and semitones, ascending or descending by degrees.

Semitones are of two sorts, major and minor; The minor, or, as it is also termed, the chromatic semitone, is formed by a #, b, or \(\text{3}, \) and stands always on the same degree of the stave as the preceding note as:



2. The major or diatonic semitone, on the contrary, stands always on the next degree, above or below; as:



It follows therefore that a whole tone, always comprises one major, and one minor semitone; and, that between the two tones which form the whole tone, there is always a half tone in the middle.

The scale is termed diatonic, (natural,) when it is composed of tones and semitones; chromatic, (artificial,) when it consists of semitones only.

Each of the 12 principal tones in an octave, may be either major, (greater) or minor, (less); the former is determined by the major third, and latter by the minor third. Since each of the 12 degrees of the octave may be taken as the root or commencement of a scale, and since this may be either major or minor, there are in all 24 keys. To render the Pupil familiar with, and certain as to the succession of notes in the most common scales, (Gamuts) I should advise the master to explain to the scholars the regular succession of tones and semitones in both the major and minor scale, and to take care that they be thoroughly grounded in them, for this purpose, the scales of C major and A minor should be selected as models, they being the most simple.

The major scale contains 5 whole tones and 2 major semitones; in ascending, the latter fall between the 3d. and 4th. and 7th. and 8th. de-

grees.

QUESTIONS.

- 1. How many notes do you count within the compass of an oclave?
- 2. How many sorts of semitones do you know?
- 3. How is a chromatic semitone formed?
- 4. How much comprises a whole tone?
- 5. How many sorts of scales do you know?

QUESTIONS.

- 6. Can you tell us the names?
- 7. Of what is the diatonic scale composed?
- 8. Of what consists the artificial or chromatical scale?
 9. How many whole tones contains the diatonic scale?
- 10. How many half tones?

QUESTICNS

- 11. Can you tell us the difference between major and minor key?
- 12. How many semitones contains a major third?—and a minor third?

The master proceeds to the common useful practice of Time Scale and Intervals.

LESSON IX.

SCALE OR GAMUT, OF C MAJOR, AS A MODEL.



Remark: In descending, the succession of notes remain the same as

in ascending, though the order is inverted.

The minor scale differs from the major in ascending, merely by the minor third, since the major semitone, lies between the second and third degrees; in descending, on the contrary, the succession of whole tones and semitones is very different.

Scale or Gamut of A minor as a model.



From the model, we perceive that in descending, the two major semitones lie between the 6th, and 5th, and the 3d, and 2d degrees. The Pupils should pay particular attention to the descending minor scales, because from them he will most readily gather the number of sharps or flats required for the signature of the minor keys.

The relative, (correspondent) minor keys, all originate from the major keys, having the same common signature; the minor third below the

major key-note, is always the root of the relative minor key.

QUESTIONS.

Where do you find the two semitones in the major scale?
 Where is the place of the semitones in the minor

scale?

3. What is the difference between a major & minor scale?

QUESTIONS.

4. How do you find the relative minor Keys?

5. What is the difference between a chromatical and enharmonical scale.

6. Do mutations alter the sound?

(In descending Minor Scales, the major 7th note is often used in place of the minor. There still however remains much doubt as to the employment of it. For my own part, I introduce the major 7th note, when the scale belongs to the harmony of the dominant, and the minor, when this note immediately succeeds the tonic, in both cases preserving the minor sixth note.)

As a practical exercise in all the Keys, and to impress firmly on the mind of the Pupil where the marks of transposition, of each Key are set; the master should write out the notes of a scale, and let the pupil add the required sharps or flats in their proper places, according to the arrangement of the scales of C major, and A minor, given as models. By this means he will acquire a knowledge of the signature proper to any given Key, and will abstain from employing a false succession of notes through the want of a correct car.

Remark. The major seventh is usually called the leading note; some technically call it the sensible, or stimulating note; and others the pointer, from its seeming to announce the note to follow. The expression, lead-

ing note, is in general used.

In addition to former scales, (Gamuts,) there are also enharmonic mutations of notes, (consequently,) an *Enharmonical Scale*. These mutations are of importance, as, though they alter the notes to the eye, their pitch and place or sound remain unchanged, as:

ENHARMONICAL SCALE.



QUESTIONS.

7. What is the only alteration?

8. In which manner can you find out the relative (cor respondent) major Key?

9. Which Interval is called the leading note?

The master proceeds to the practice of Time, Scale, and Intervals, the scale with, or without pauses.

LESSON X.

ON INTERVALS.

Interval signifies the distance of one note from another given note, which may be termed the root or bass-note as:



EXAMPLE.

Prima or Unison. Minor Second. Major Second. Minor Third. Major Third. Perfect Fourth. Sharp Fourth. Flat Fifth.

Perfect Fifth. Sharp Fifth. Minor Sixth. Major Sixth. Major Seventh. Octave.

Prima:

MINOR SECOND; consisting of one semitone.

Major Second; consisting of one tone.

MINOR THIRD; consisting of one tone and one ? semitone.

Major Third; consisting of two tones.

QUESTIONS.

- 1. What is understood by the word interval?
- 2. How many whole and half tones do you find in a perfect fifth?
- 3. How many contains an octave?

Minor Seventh.

Perfect Fourth; consisting of two tones and) Ex. one semitone.

SHARP FOURTH; (called also Tritonus;) consisting of three tones.

FLAT FIFTH; (called also imperfect or false) Ex.

Perpect Fifth; consisting of three tones and Ex. one semitone.

MINOR SIXTH; consisting of three tones and) Ex. two semitones.

MAJOR SIXTH; consisting of four tones and one \ Ex. semitone.

MINOR SEVENTH; (flat seventh) consisting of \ Ex. four tones and two semitones.

MAJOR SEVENTH; (sharp seventh) consisting of \ Ex. five tones and one semitone.

OCTAVE; consisting of five tones and two semi-) Ex.

QUESTIONS.

- 4. How many whole and half tones contains a minor seventh?
- 5. How many a perfect fourth?
- 6. A minor third?

- QUESTIONS. 7. A major third?
- 8. A sharp seventh?
- 9. A major sixth? &c. &c.

REMARK: Time and scale are now to be remembered, especially Table 12, such kind of practise should the master bear in his mind.

May be taken as a separate Lesson.

ON APPOGIATURAS.

Appogiaturus are at present often introduced as forming a part of the bar, and represented by notes of the usual size; however in many cases they are still expressed by small notes.

They may he considered as suspensions of the principal notes, from the value of which they borrow some portion. Appogiaturas are divided

into long and short.

The long or accented* Appropriatura borrows one half the value of its principal note, when, according to the nature of the measure, that consists of two equal parts. It will therefore be proper to denote at once the real value of the Appropriatura by means of a corresponding small note, as:



Before a note with a dot, which by this means consists of three parts,

the appogiatura borrows the whole value of the principal note, which itself must be sung to the dot.



ON THE TURN.

The turn is a group of notes consisting of a principal note, and the subsidiary notes above and below it. It occurs over notes and also between them; it must neither be sung too quick nor too slow, but with vivacity, neatness, and energy.



LESSON XI.

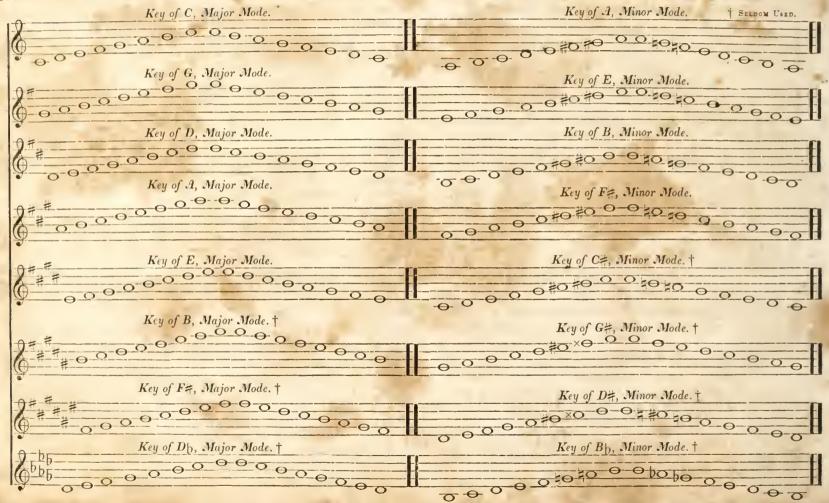
ON THE KEYS.

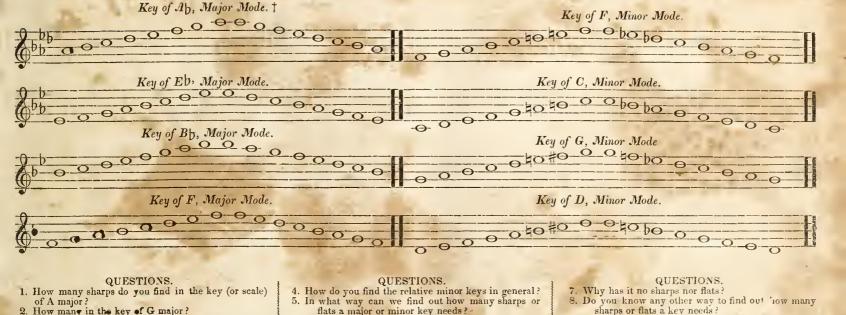
To learn how many # or b are contained in the signature of all the major and minor scales, and to ascertain more easily their relation under the same signature, we may employ what is called the circle of perfect fifths; Thus, seek from C as a root, the perfect fifth above, G one #, and again from this latter; D two #, the fifth again A three #, u. s. f. till we come back to C again; and we shall find that each new fifth supplies the root of a new key and scale. While we explain to the pupils their signatures, let them compare them with the scales as filled up by themselves according to lesson.

Upon the comparison he then will find, that G major has only one #, and that, in ascending, this falls on the 7th. degree before F; that in D major, a second # comes before C, also on the 7th. degree from the tonic, so in all the keys; So they will find all the keys of the sharps.

To find the keys of the flats, employ the following circle of perfect fourths, counting upwards; thus, (telling C again as the rest:) we will find that the key of F major has only one b, which falls, in ascending, on the 4th. degree B; and that in the key of Bb, a second b comes before E, likewise the 4th. degree of the scale &c. &c. To find the relative minor keys look page x1, Lesson IX.

N B. The master examines the scholars about the keys, perhaps so far as Ab—and E#—together with their correspondent minor keys





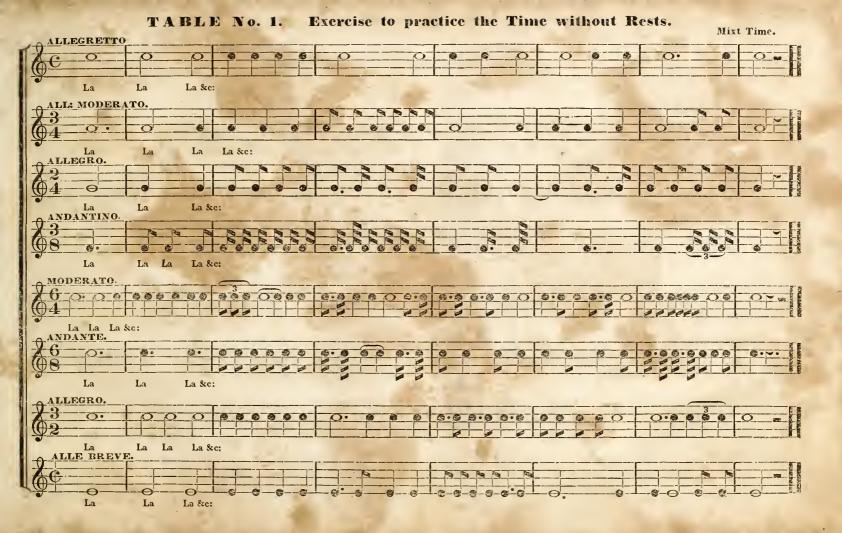
A VERY IMPORTANT HINT FOR MASTERS AND PARENTS.

3. Which is the relative minor key of G major?

Instruction in general should be made a source of pleasure and entertainment, and respect and confidence, unmingled with oread, entertained towards the master, by parents—is the best security of the ultimate improvement of his scholars.

9. Tell us how?





La La La Se:

1. Improving a good sound. 2. To swell the sound. 3. To keep in the breath. 4. To strengthen the chest. Sing always a clear a, like after or father. LEGATO, sing one A. LEGATO, one A to be sung.

TABLE No. 4. Exercise to practice the Time without Rests. Triple Time. MODERATO. Sol. Si. Do. La. Re. Sol. &c: La. Sol. Sol. &c: La. Sol. Sol. &c: La. Sol. Sol. Sol. &c: La. Sol. Sol. Sol. &c; La. Sol. Sol. Sol. &c: La. Sol. &c: La. Se:

2

TABLE No. 5. To practice the time and Intervals without Rests. Common Time.













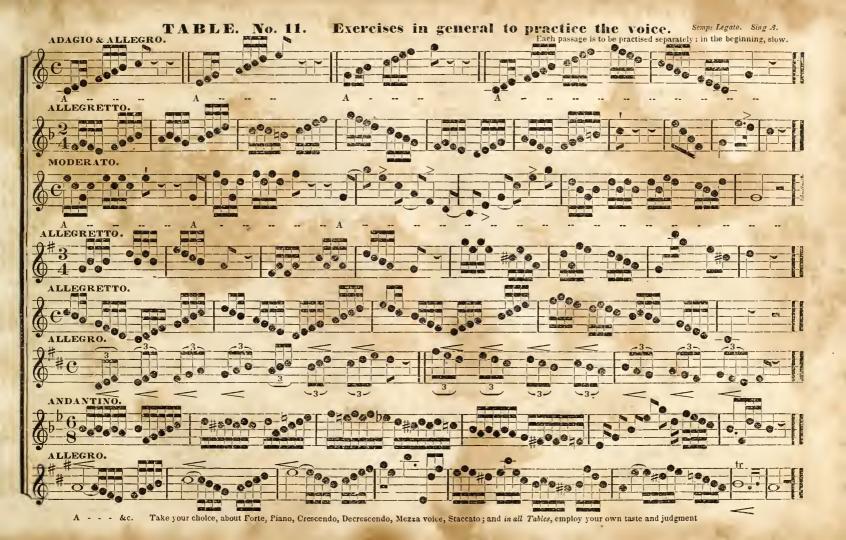
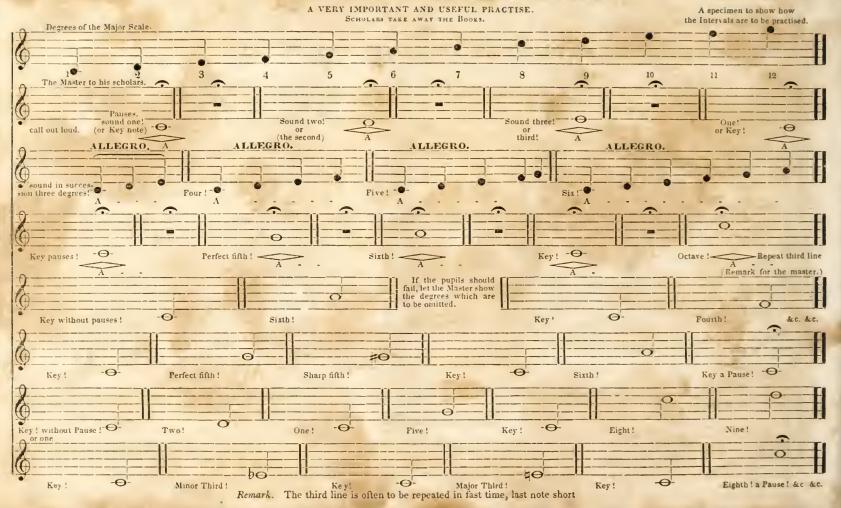


TABLE No. 12. To practise the Intervals.



EXPLANATION OF THE USUAL TERMS IN SACRED MUSIC.

Accelerando, constantly accelerating in speed.

Adagio, slow.——(ma, but; non, not; troppo, too much; Molto, much or very.

A Due, Duetto, is a composition in two parts, or for two voices.

A Tre, Terzetto or Trio, in three parts.

A Quartre or Quartetto, in four parts.

Ad Lib. Ad Libitum, without strict observation of time, or at pleasure.

Affettuoso, affectionately.—Con Affetto, with affection, or tender expression.

Alla breve, or Alla Capella, or a C with a line drawn through, signifies two beats in a bar, and to be performed quick.

Allegrezza, lively.

Allegro, (or Allo,) brisk, quick.—Allegro assai, di molto, agitato, vivace, an increased quickness of Allegro.

Allegretto, a little brisk.

Allegrissimo, as quick as possible.

Alto, in German, Italian, and French compositions, means always the second Treble, to be sung by a female or child's voice; but in English compositions, it signifies a high Tenor voice.

Andante, a little slow.

Andantino, a little faster than Andante.

Amen, yes it will certainly be done, or be it so, or may it be so.

Amabile, amiable.

Amoroso, tenderly.

Anthem, in former times meant a portion of the Scriptures, set to Music: at present, however, it means not only that, but also sacred words put to Music, for 1, 2, 3 or 4 voices or parts.

A tempo, in time: used where the singer is at liberty to retard, or quicken the time; and means that strict

time must again be resumed.

Aria, an air-song.-Arietta, a small air-song.

Arioso or Cantabile, a melodious air.

Bass, the Bass part, and the lowest part in harmony. Bis, twice, or repeat.

Brio, Brioso, Con Brio, fiery, or with great animation. Brilliante, a brilliant style or manner of execution.

Cadenza, a close; or a preparation to close, whole or half, Canon, a scientific composition. Explanation would

be entirely useless without knowing contra-point and fugue. (There are a great many kinds of canons: pr. Ex. canon simplex, canon duplex, canon triplex, canon apertus, canon clausus, canon anigmaticus, canon cirularis, canon infinitus, canon perpetuus. Some canons receive their names from certain kinds of imitations, like canon in Hypoditono, in Epidiatessaron, in Epidiapente, in Hypodiapente, in Epidiapente, in Epidiapente, in Hypodiapente, in Epidiapente, in Hypodiapente, in Epidiapente, in Epidiapente, in Epidiapente, in Hypodiapente, in Hypodiap

Cantabile, singing in a pleasing style.

Calando, (or Calo,) a diminution of time and sound, in general.

Canto, Cantus, the Air, the voice part or the melody.

Concertante, is added to a piece where the parts have the melody alternately.

Chorus, a composition for not less than 4 parts, often to 5, 6, 7, or 8 parts, sometimes signifies Chorus; Tutti; for all the voices.

Coda, the close of a composition, or an additional close. Con fuoco, wild, with fire.

Con, with.

Com anima, with soul—expression. Comodo, like Allegretto, commodious.

Con moto, fast.

Crescendo, or Cresc., to swell the sound—Decrescendo, or Decrese., to diminish the sound.

Da Capo, (D. C., or D. Cp. to repeat certain strains, or from the beginning, unto the Finc, (End.)

Dal segno, (D. Sg.) from the sign.

Diminuendo, (Dim.,) gradually slower, diminishing. Divoto, solemn or devout.

Dolce, sweetly or soft.

Doloroso, con dolce, melancholy or dolorous.

Duo, Duetto, for two parts, with or without accompaniments of an orchestra.

Duolo, con duolo, with pain, sorrow.

E, and, as moderate e flebile, moderate and complaining. Expressive, expressive.

Fagotto, Bassoon-also a stop on the Organ.

Falsetto, or voce di testa, Head voice produces the higher tones; is of a more delicate and soft sound, artificial, and seems to originate from the throat.

Fastoso, sublime. Finale, the last part.

Fine, the end.

Forte or F, loud.

Eortissimo or FF, very loud.

Sforzando, or Fz., > < with force, emphasis.

Fuga or Fugue, a scientific composition where the parts constantly imitate and according to certain Rules—

there are many kinds of Fugues.

(Fuga ricertata, fuga libera, fuga saluta, fuga sciolta, fuga rectu, fuga retrograda, fuga per augmentationem, fg. p. diminutionem, fuga per arsin et thesin, in relation to the Theme: fuga composita, fuga incomposita, fuga authentica, fuga plagalis.) All such names and expressions are immaterial to the performers, and no anxiety need therefore to be felt concerning their meaning, nor that of the different canons.

Grave, very slow and serious.

Gustoso, or con gusto, with taste.

Hallelujah, Hebr. lang. signifies praise the Lord.

Innocentumente, innocent.

Interval, the distance between any two tones.

Largo, slow-slower than Adagio.

Larghetto, pretty slow.

Lagrimoso, Lamentabile, Lamentoso, lamenting.

Legato, slurring the notes together.

Lento, slow like Adagio.

Lentando, rallentando, ritardando, gradually retarding;

Listeso tempo, in the same time.

Ma, but

Major, the correspondent major key, or major in general.

Marato, diminishing.

EXPLANATION OF THE USUAL TERMS IN SACRED MUSIC.

Marcato, well marked, or accented.

Majestoso, majestic.

Melody, the highest part, principal part, air.

Mesto, mourning.
Men, less—men forte, less strong.

Meno vico, with less spirit.

Messa di roce, swelling and diminishing the strains or sounds.

Mezzo, half, mezzo forte, (MF.) half loud (MP.) half soft. Minore, the correspondent minor key, or minor in general. Moderato, moderately.

Molto, much.

.Morendo, dving away.

Motetto, a vocal composition, in general fugueing style, the words taken from the sacred scriptures, and never less than 4 parts, often for 5, 6, 7, or 8 parts.

Non. not.

Nota Sostenuta, passing quickly from piano to forte, and from forte to piano.

Organo, Organ.

Pastorale, in a natural, (pastoral) style. Patetico, pathetical, grand, passion, effect.

Parlanto, more speaking than singing.

Piano, (P.,) soft, (MP.,) half soft.

Pedal, that part of the Organ, played with the feet.

Perdendo, Perdendosi, losing itself. Piacere, a piacere, at pleasure.

Pianissimo, (PP.,) very soft.

Pietoso, soft, hasty.

Più mosso, quicker -- più presto, stretto, the same. Più, morc-più Allegro, more lively-più forte, louder.

più tosto Andaute, rather a little slower.

Poco, poco à poco, by degrees, poco à poco crescendo, to swell the sound by degrees.

Pomposo, grand, pompous.

Portamento di roce, is the art of sustaining or carrying the voice, (or sound,) blending the notes together; contrary to portamento is the stuccato.

Presto, quick-Prestissimo, very quick.

Primo, the first part.

Quasi, nearly as.

Rallentando, Ritartando, to diminish the time and sound gradually.

Recitativo, a sort of musical declamation, having to each syllable, a musical sound.

Risoluto, resolute, resolved, decided.

Ritornello, repeating certain phrases, the expression taken from a sort of ancient poetry: Rondeau cest ma ritournelle continuelle.

Secondo, the second part.

Semi Chorus, half the Choir or voices. Segue, or (Seg.) go on to the following.

Sempre, or semp. always, throughout the piece.

Senza, without-senza replica, without repetition.

Serioso, serious.

Siciliano, a more slow movement, in general written in 6-4, or 6-8 time; like pastorale.

Smorzando, becoming extinct.

Soare, Sweet.

Solo, for a single voice, (part,) Soli, for single voices in

Sopra, above-come sopra, as above.

Soprano, for a high Treble voice, signifies Treble voices in general.

Sostenuto, or Sost, dwelling upon rests, in giving them a peculiar expression.

Sotto roce, middling strength of sound.

Spiceato, distinct.

Spirituoso, or con spirito, with spirit.

Staccato, or Stoccato, (Stacc:,) short and distinct.

Stretto, and Stringendo, pressing the time faster.

Stringendo, pressing, hurrying on.

Syncopatio, is a slurring of the notes contrary to the natural Accent.

Tasto Solo, (T. S.) signifies in unison all unisono; in compositions for the Organ, signifies it without the Pedal base.

Tanto, very.

Tempo, time-A tempo, in time-Tempo primo, the time of the first movement-Tempo secondo, the time of the second movement.

Tando, slow.

Tempo gusto, like moderato, but not so serious.

Tenore, con tenerezza, tenderly, with tenderness.

Tenuto, like sostenuto, (Ten:,) sustain the tone with equal strength.

Tenore, Tenor, a high male voice, the third part in compositions for four parts.

Timoroso, alarmed, timorous.

Trio, a composition for three parts.

Trillo, Shake, moving two successive tones constantly. and quickly after.

Tutti, (T. or Tutt.) all together.

Un poco, a little.

Unisono, Unison, sounding alike, in one or more octaves. Veloce, quick.

Virace, or Viro, a quick movement.

Viracissimo, very quick. Volta prima, the first time.

V. S. Volti Subito, si volti, Verte, turn, turn quickly.

Vigoroso, strong, vigorous.

l'oce, the voice.

Voce di petto, chest voice Voce di testa, head voice

Zelo, ardent, zealous.

AMERICAN HARP.

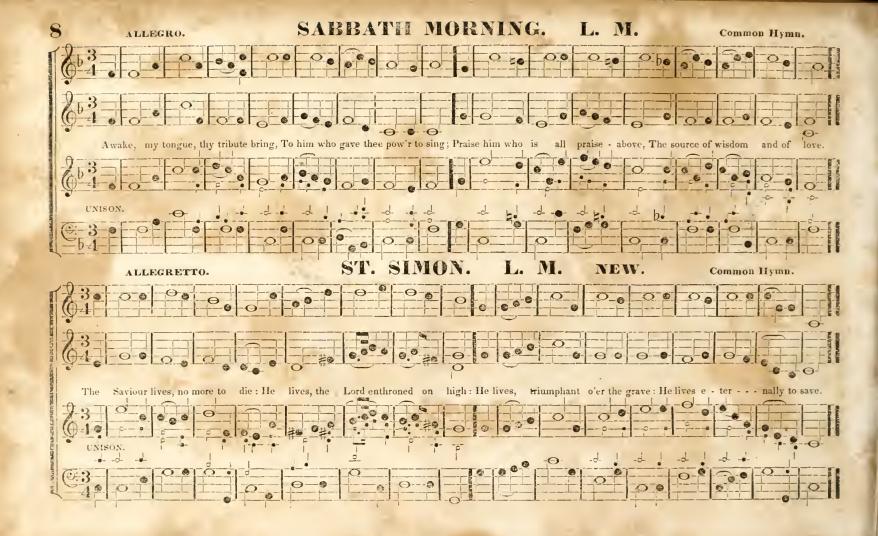
OR FIRST VOLUME OF THE

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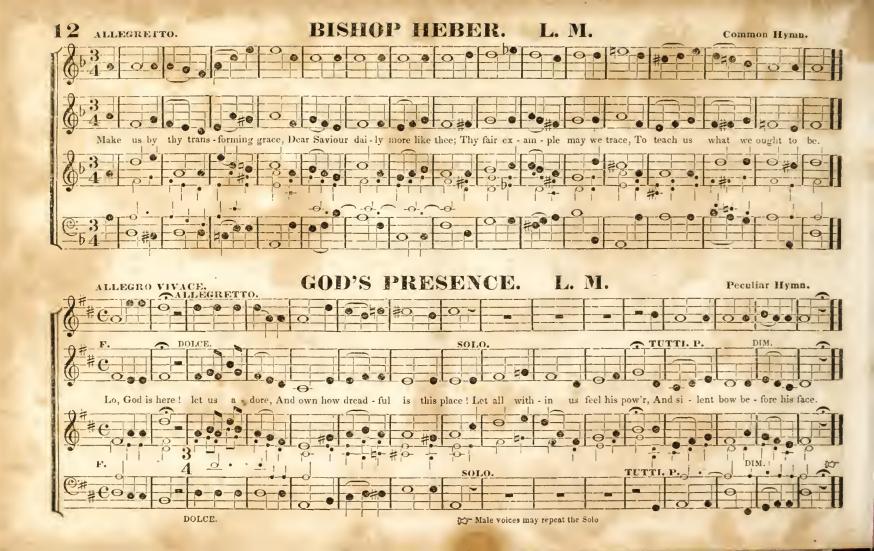


















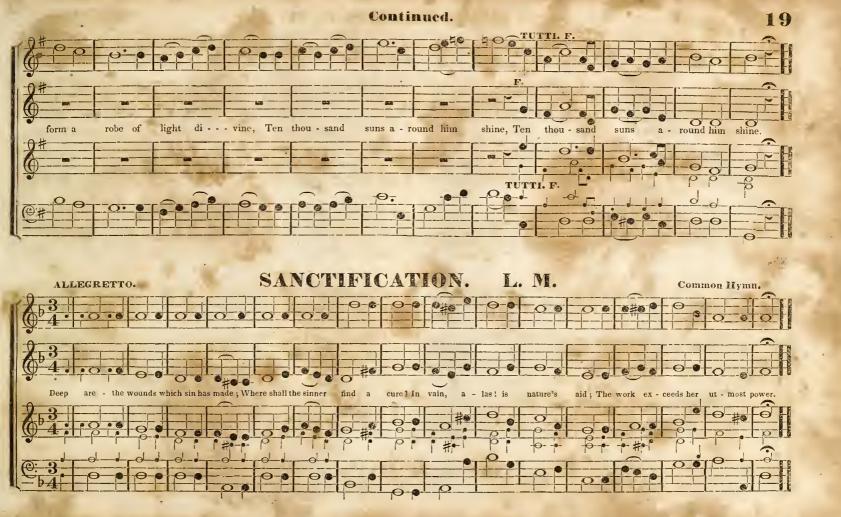








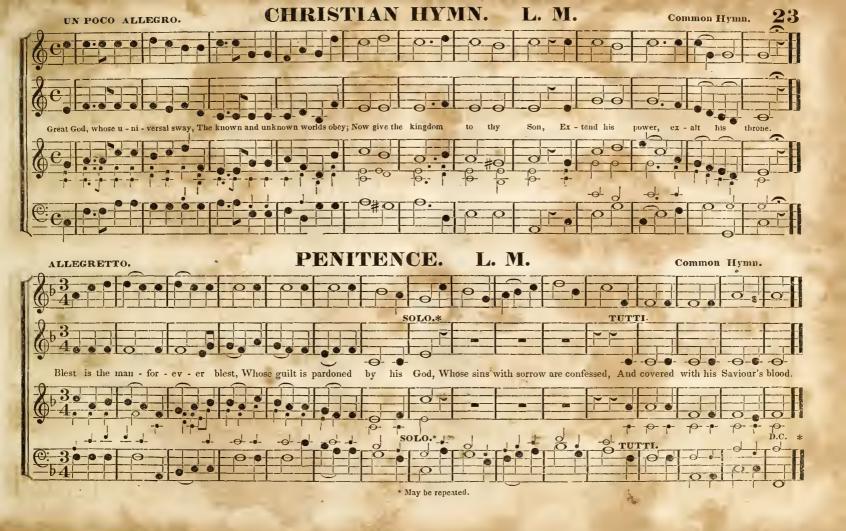






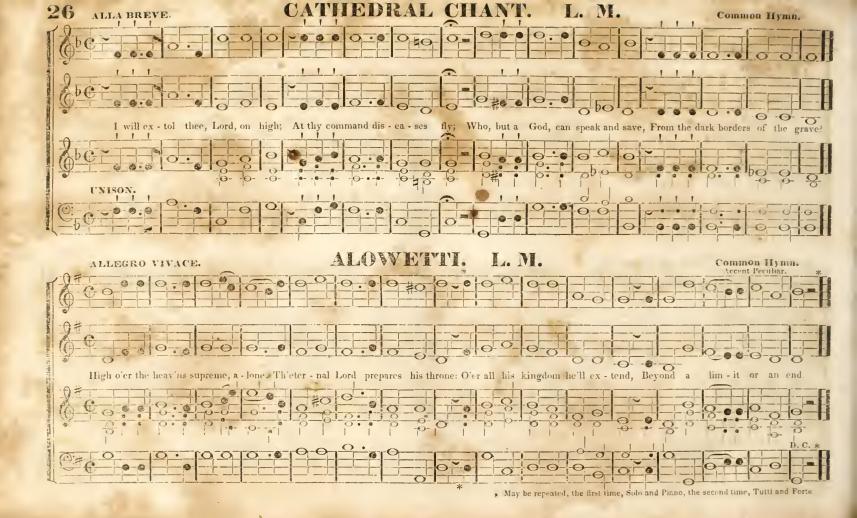




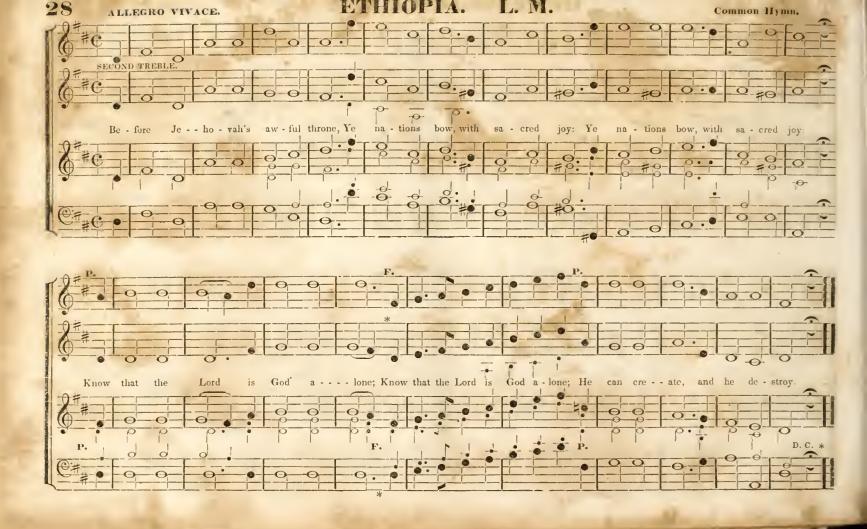


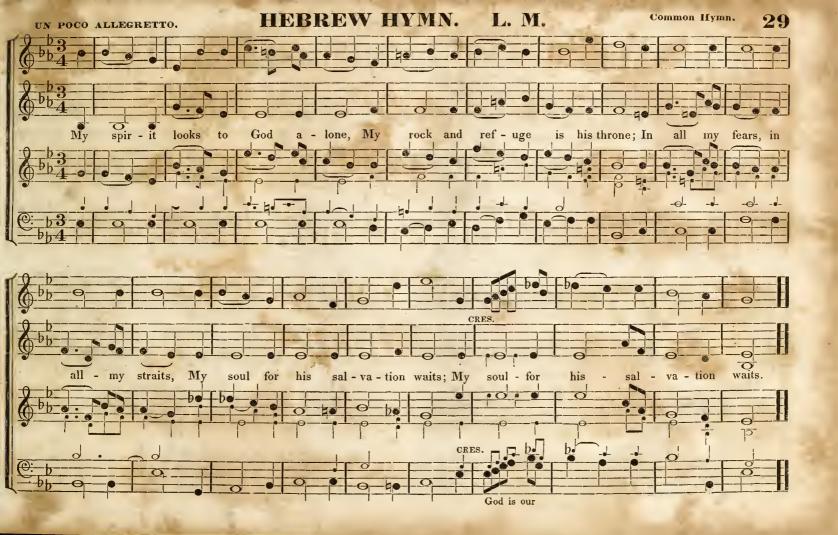








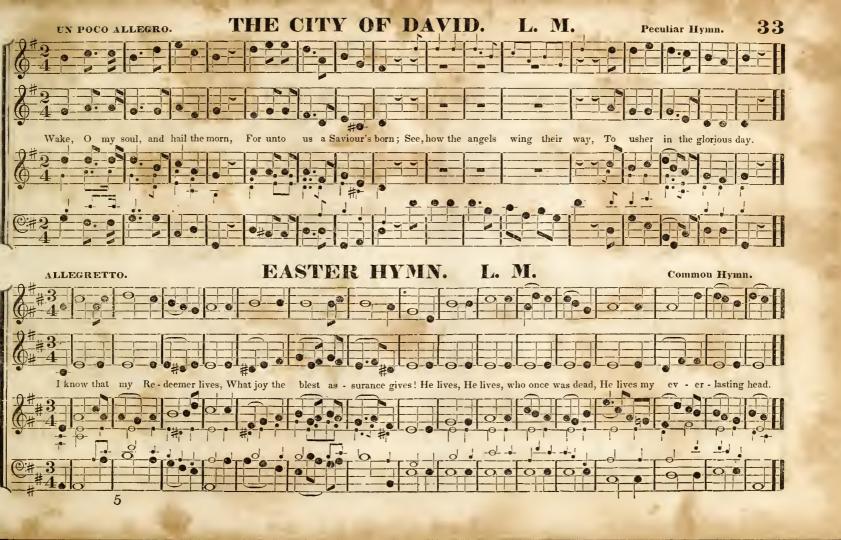


















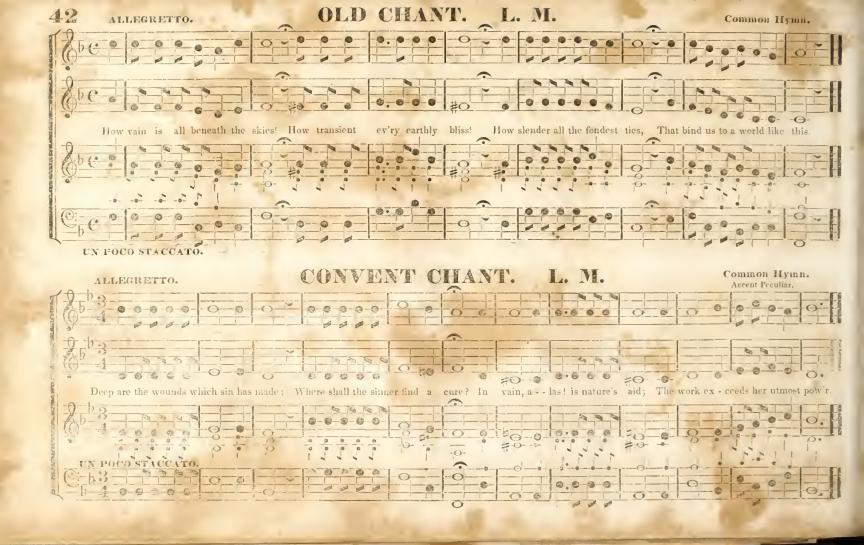
















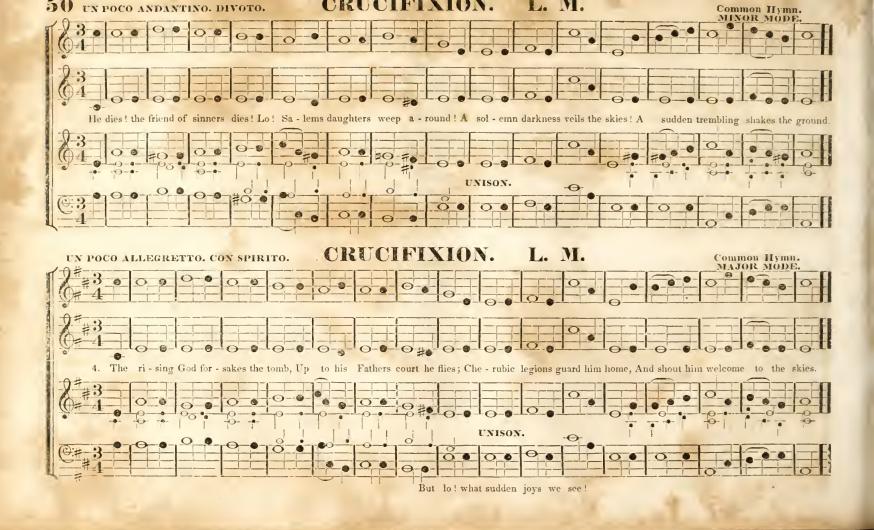


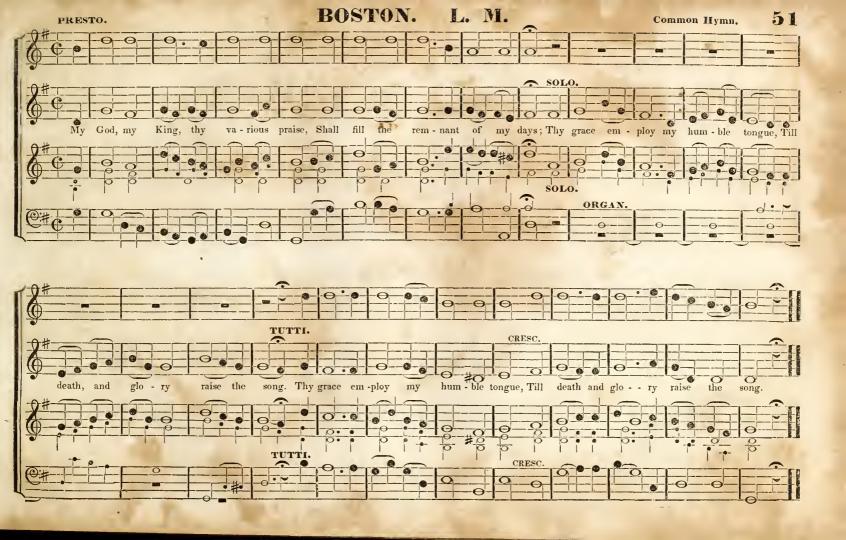


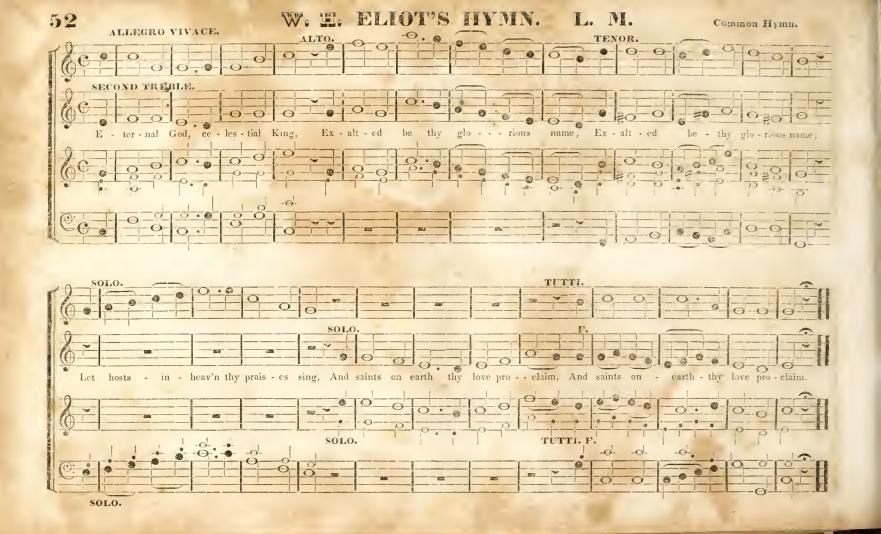


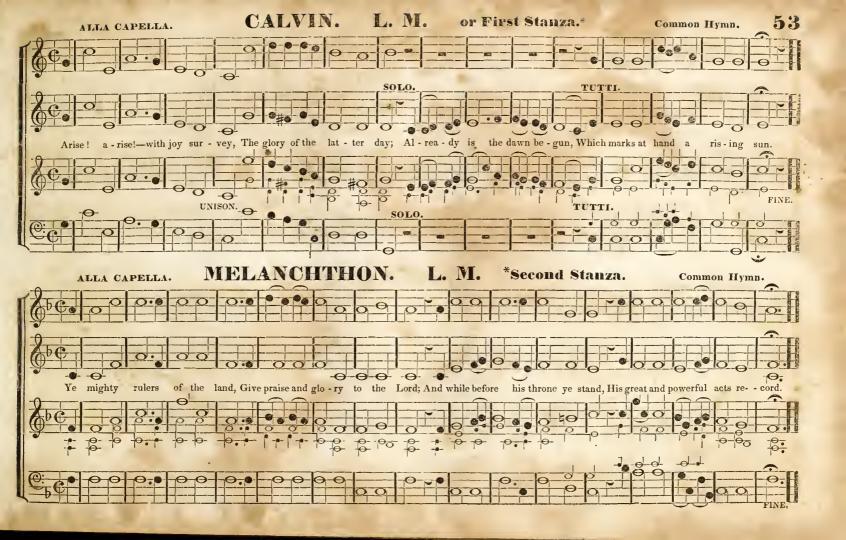


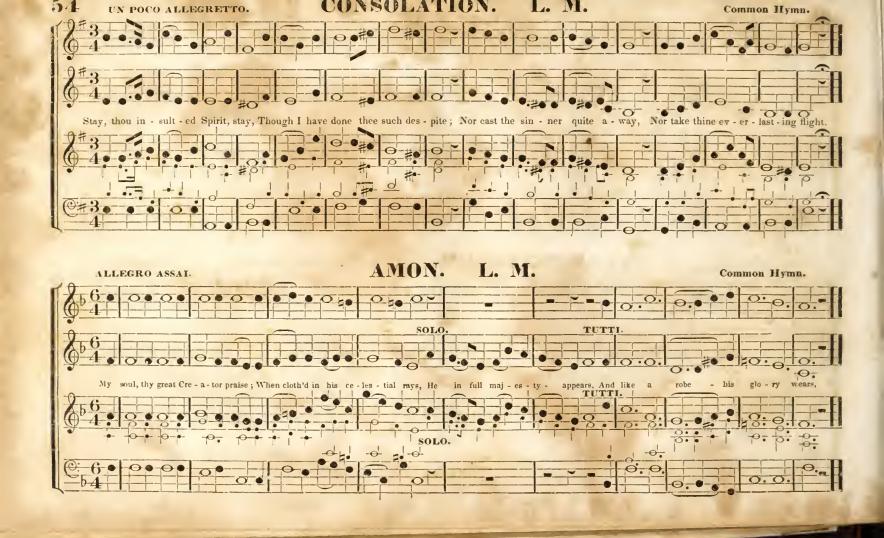






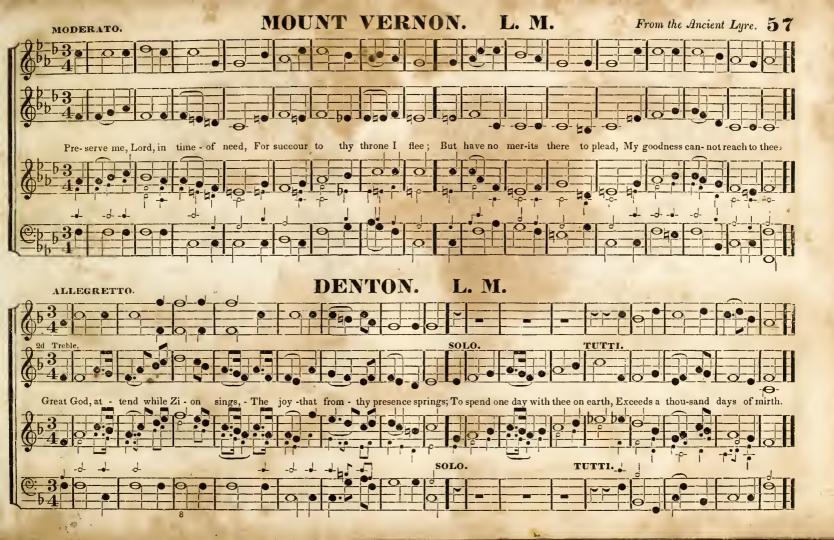


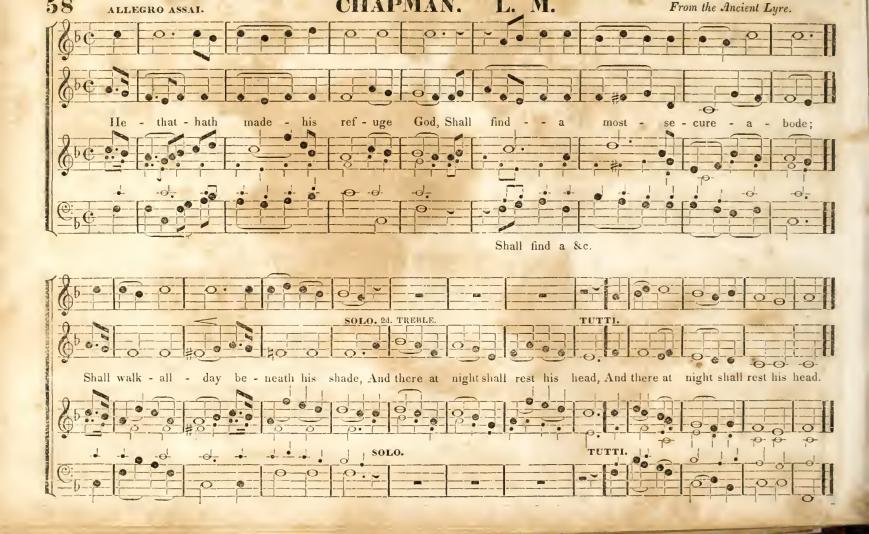








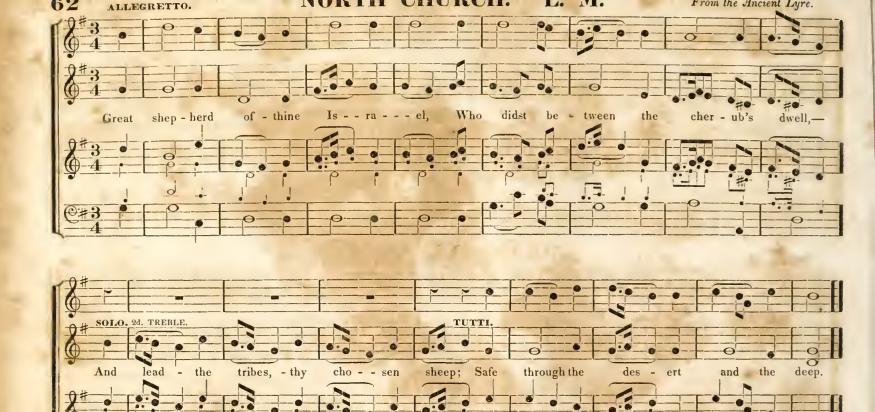






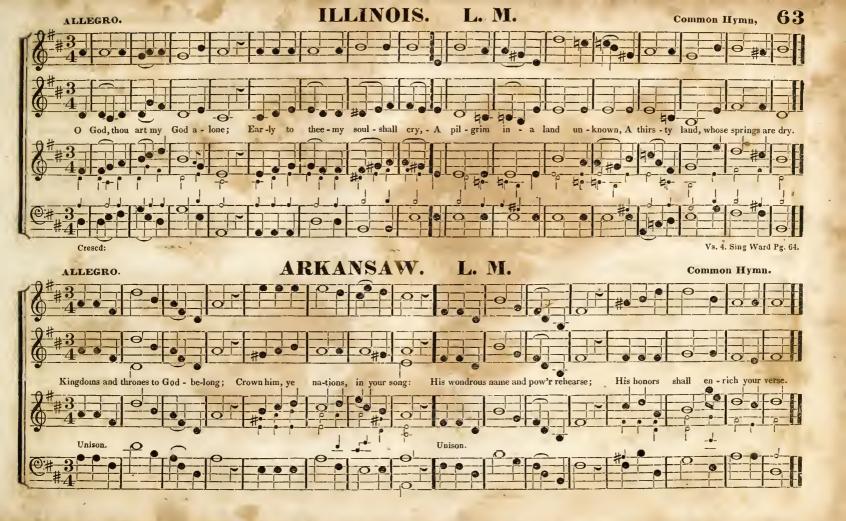


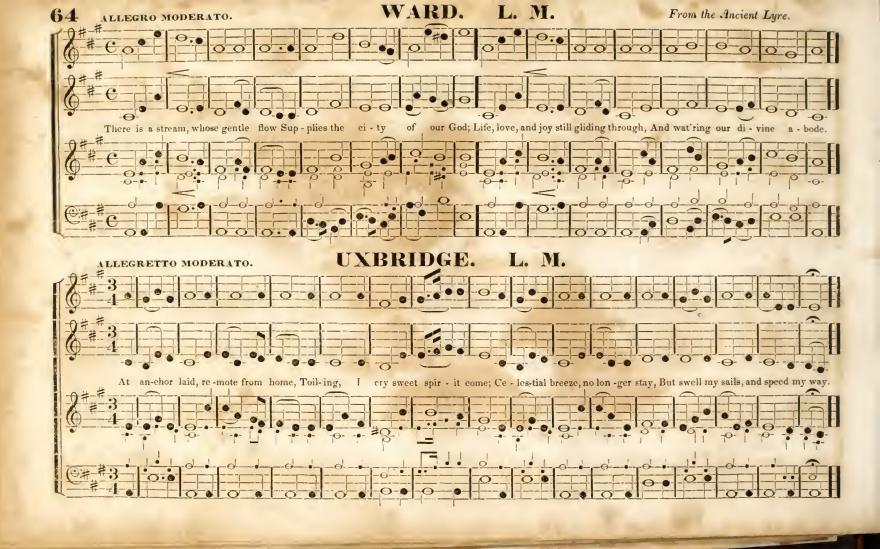




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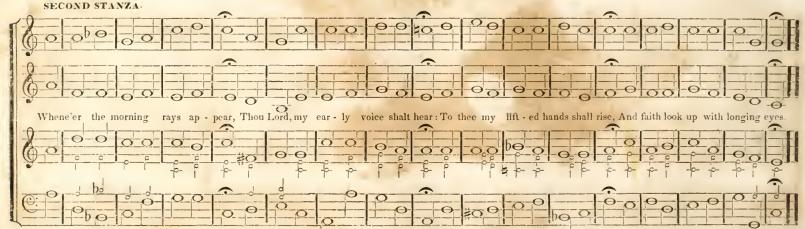
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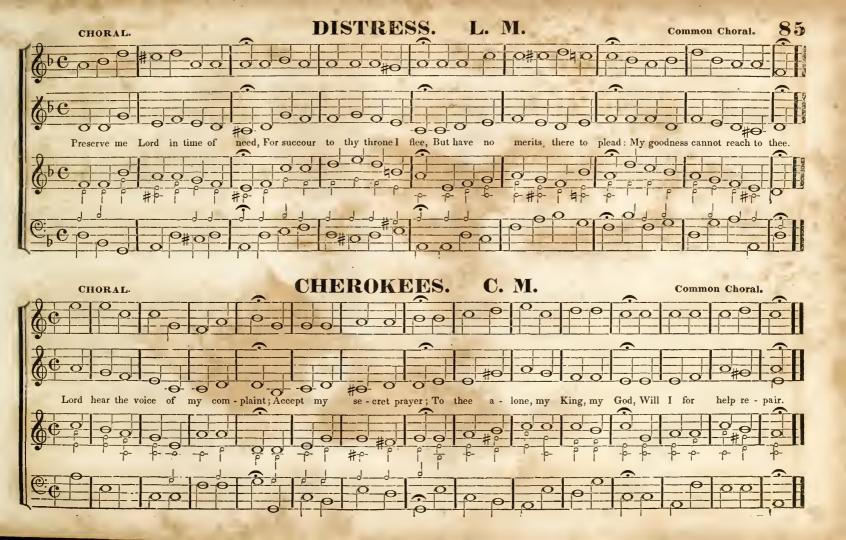




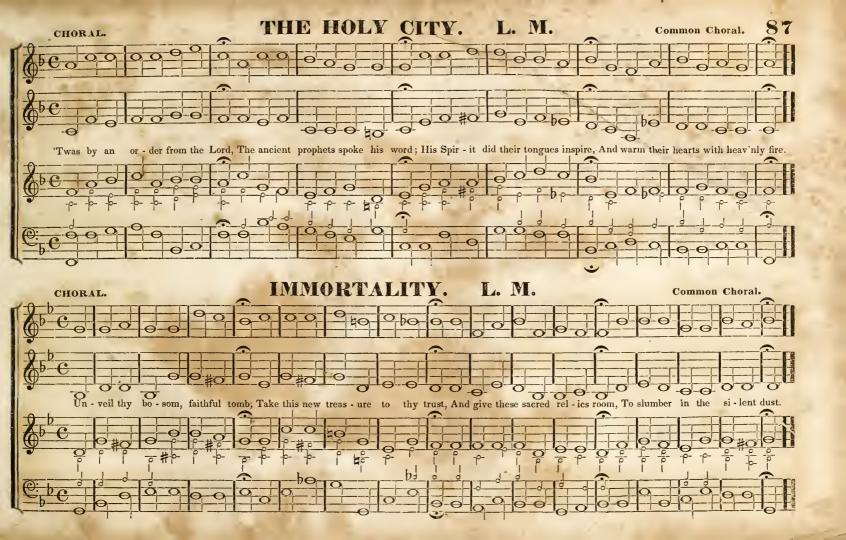










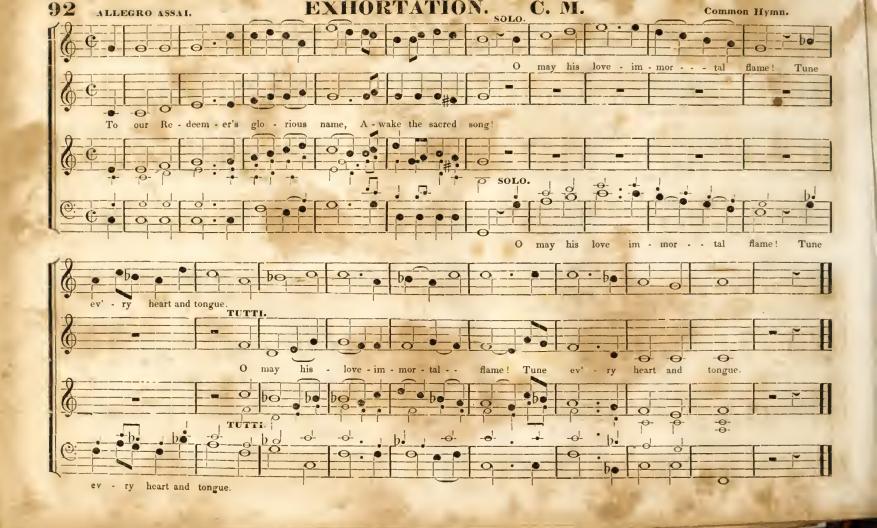










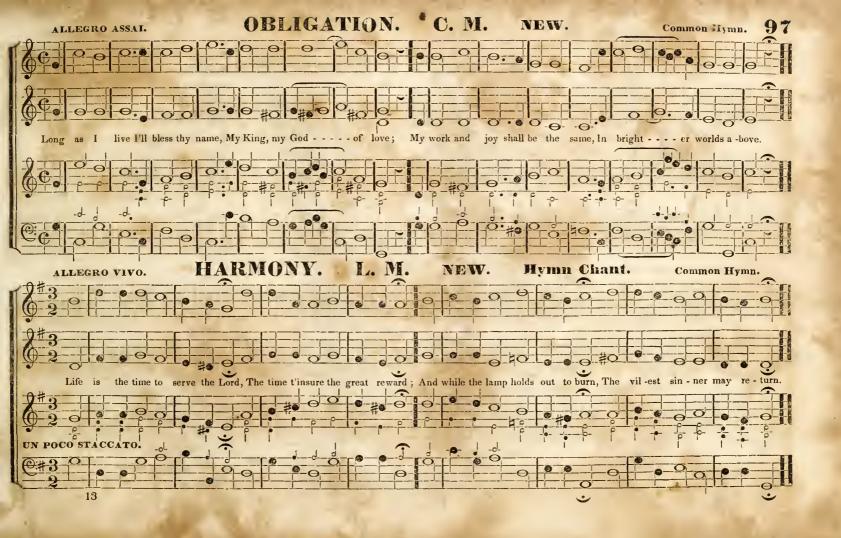












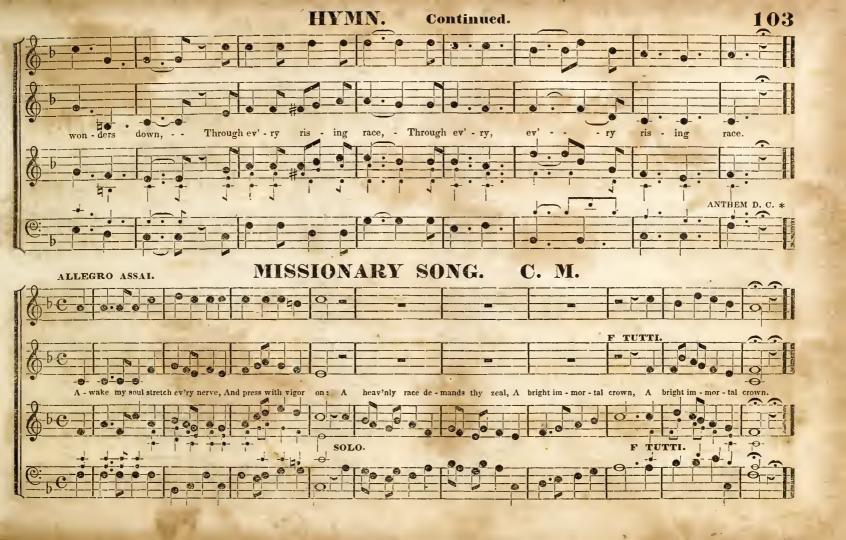














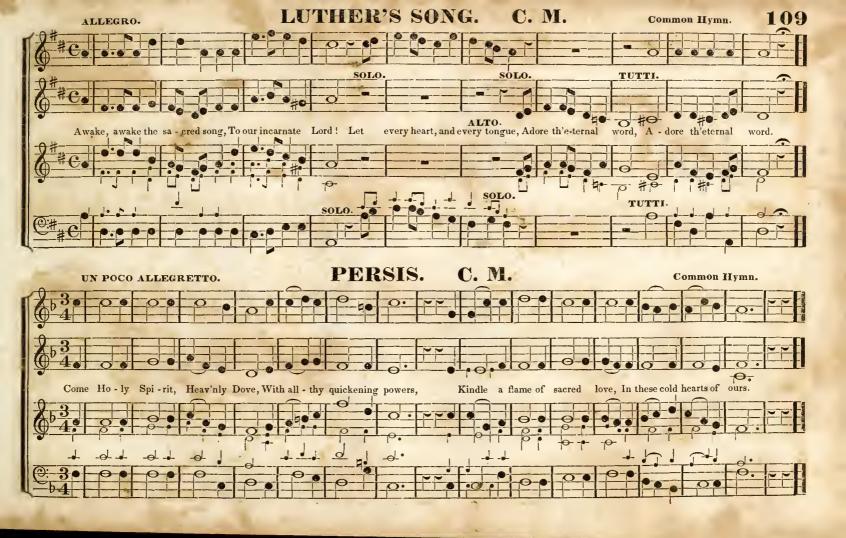












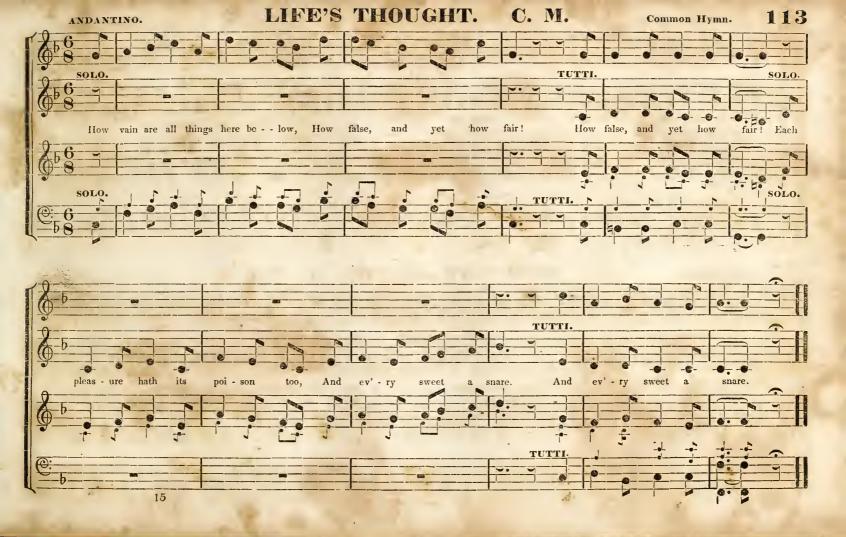










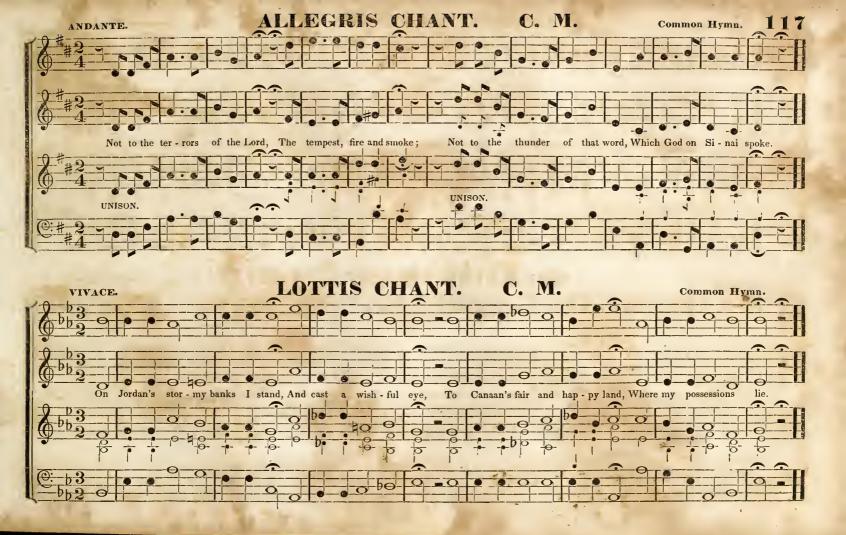




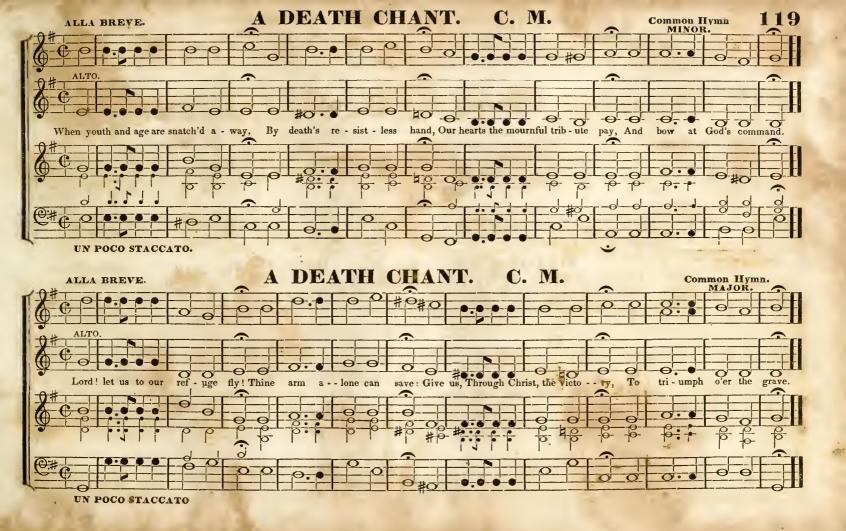








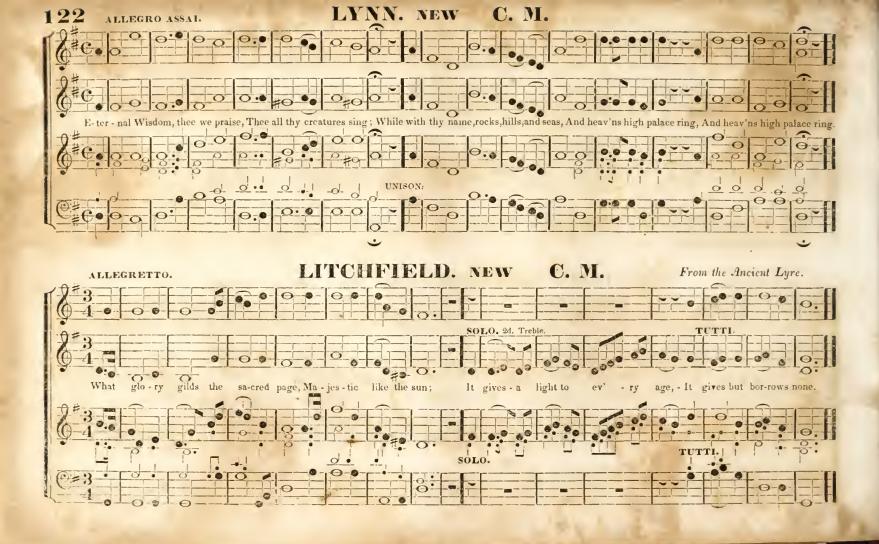






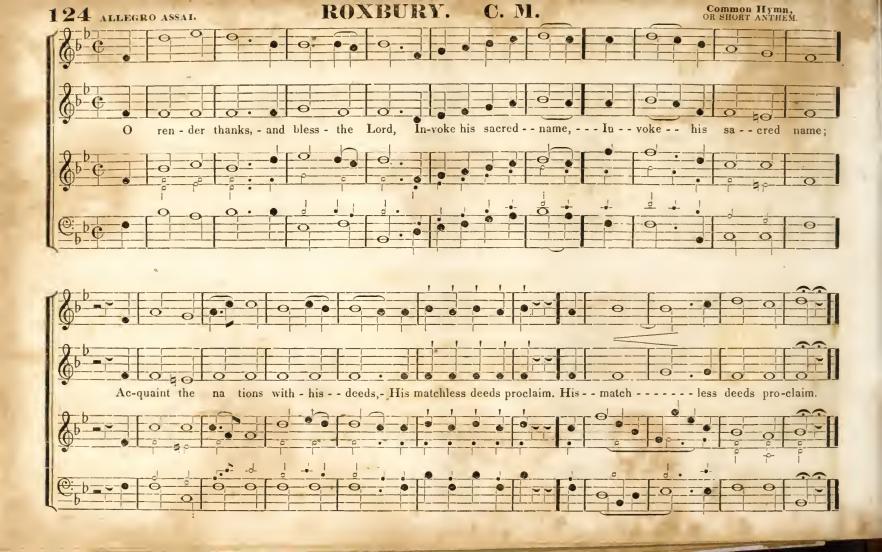


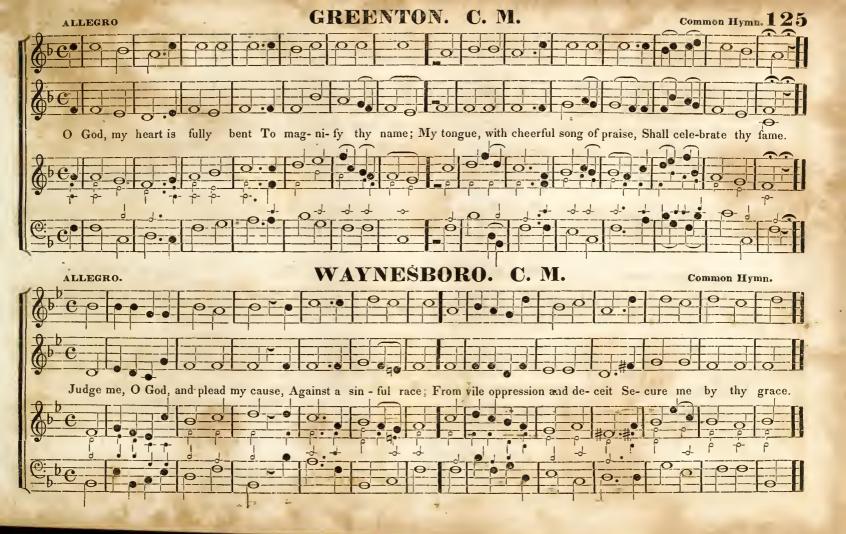






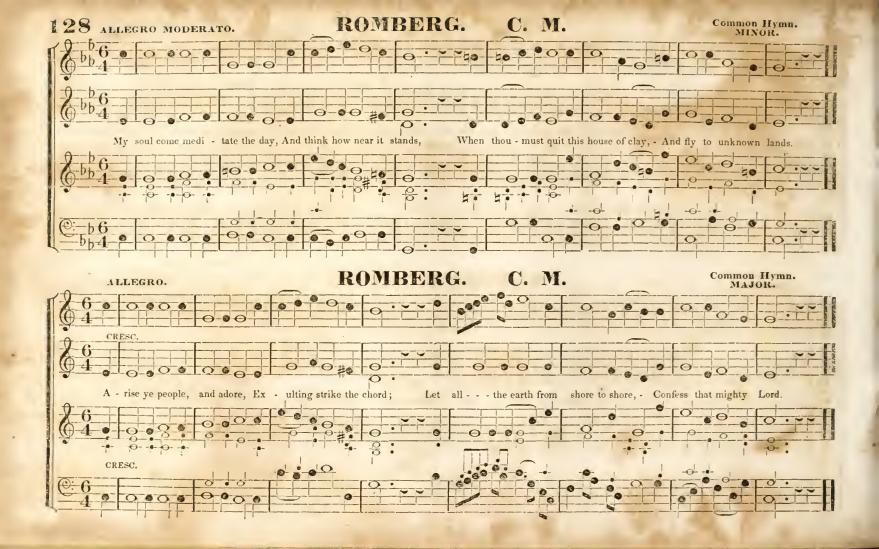












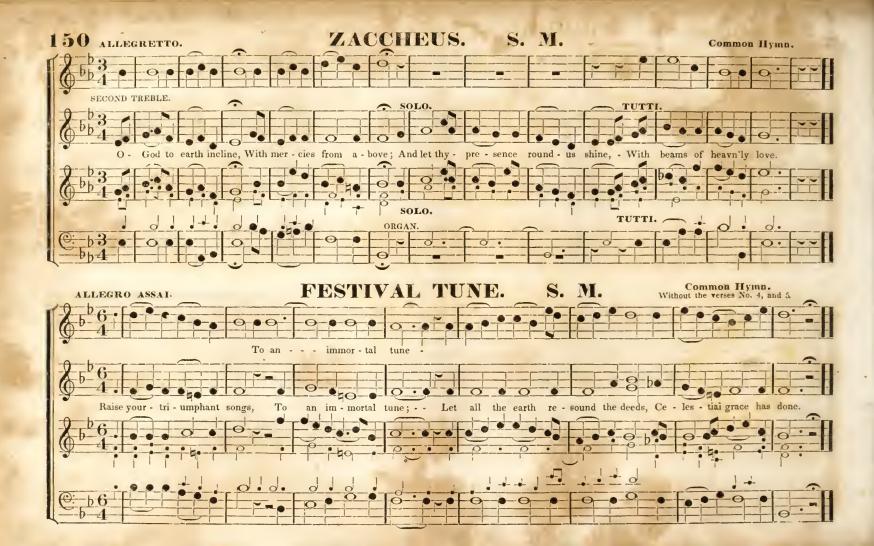








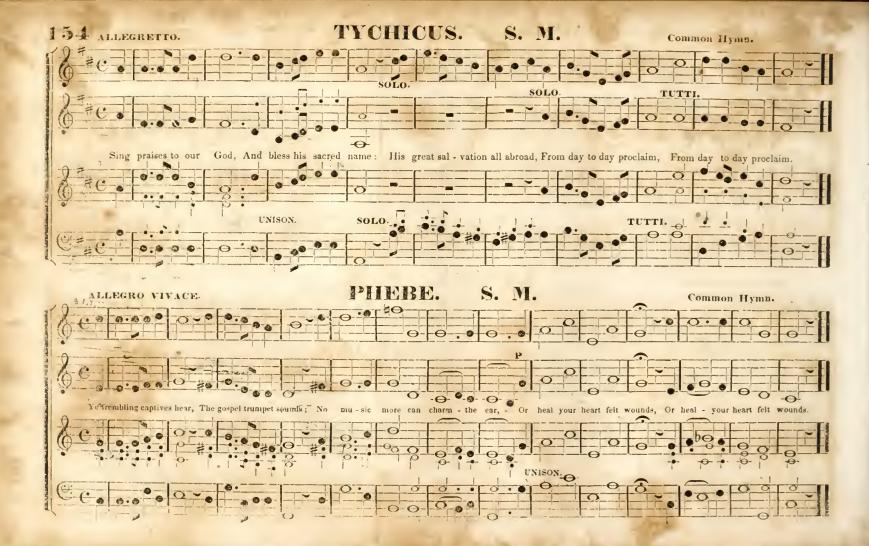








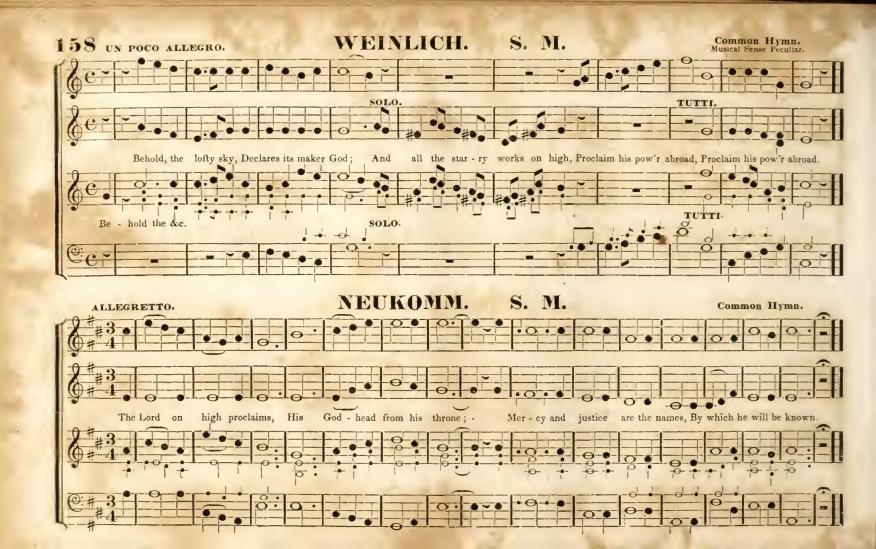








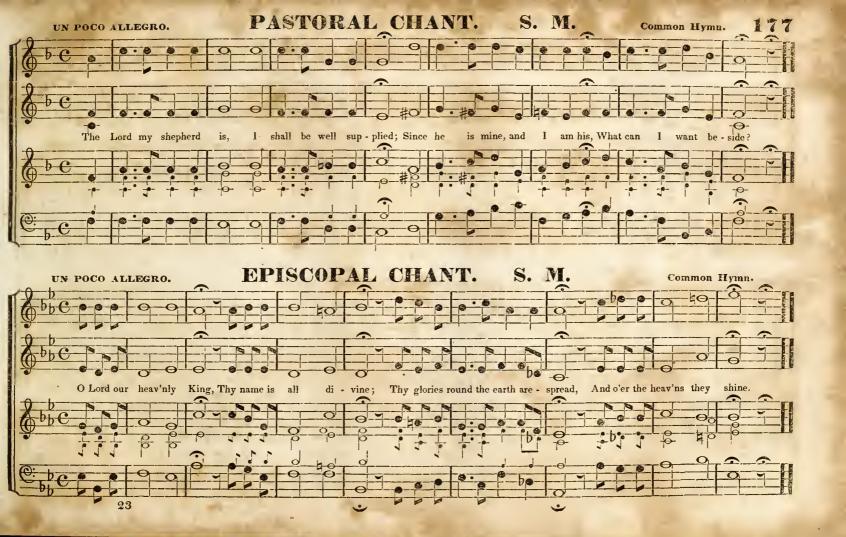
























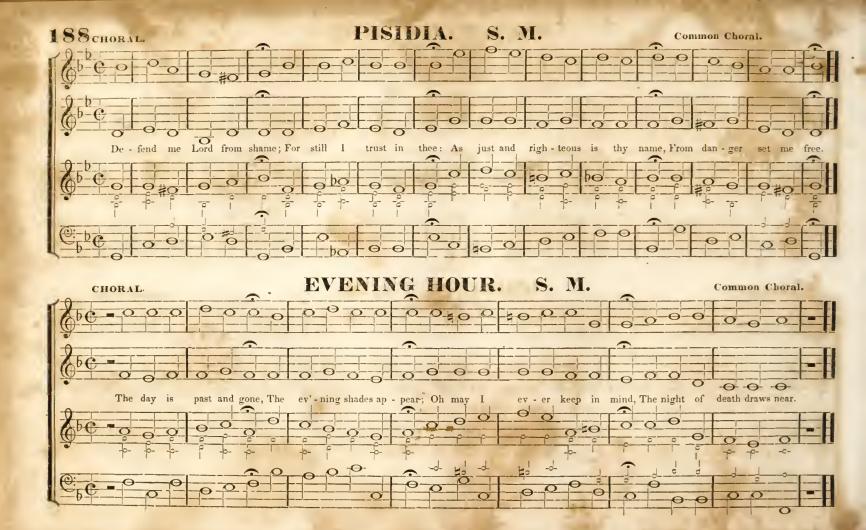




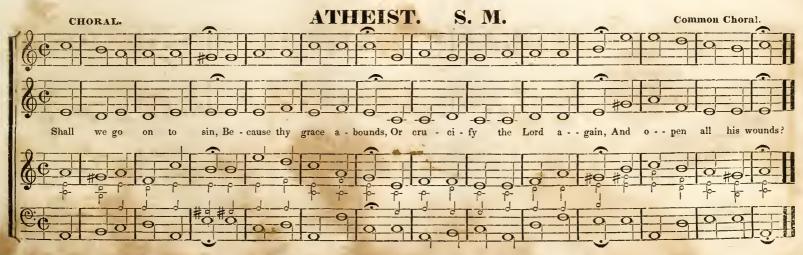


































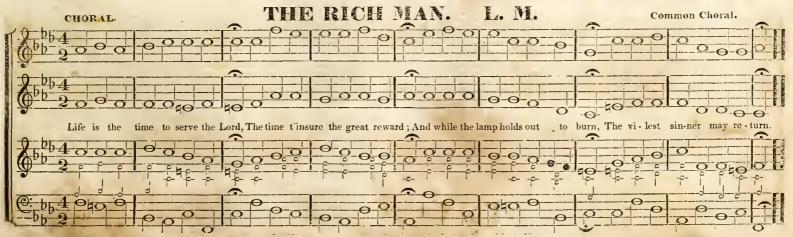








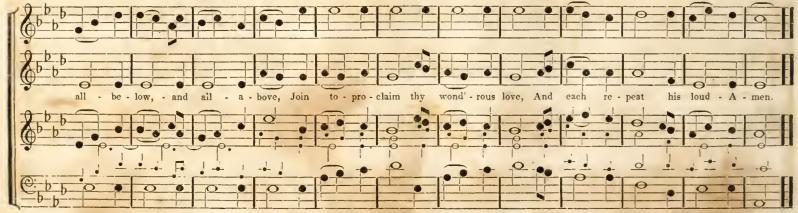






















1. eve - ry friend, - From thee - a - rise— on thee - de - - pend, - Kind father of the poor!

way, - - the

truth, - That we may come to thee, - - - that we - - may come to

2. duct - our youth, Through Christ, the life, - - the







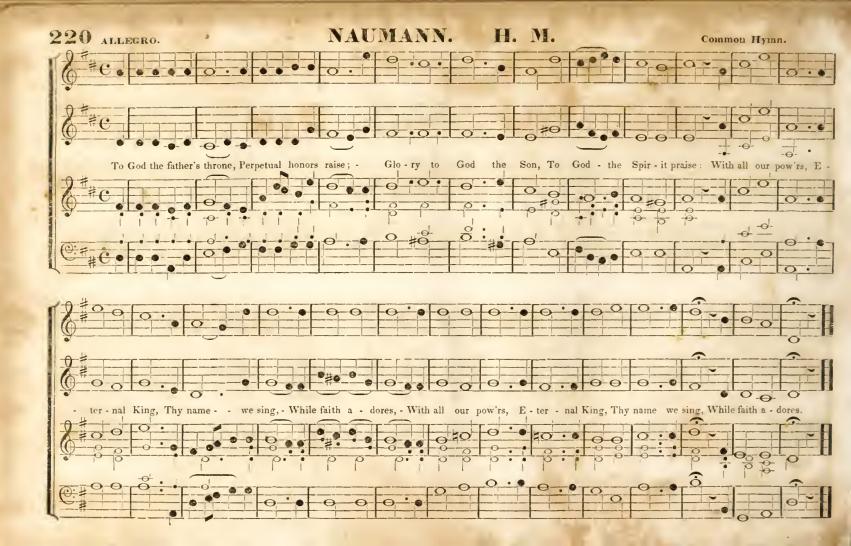
























'hold! - - Still does thine arm new tro - phies wear, And mon - u - ments of glo - rv rear, And mon - u ments of glo - ry rear.

















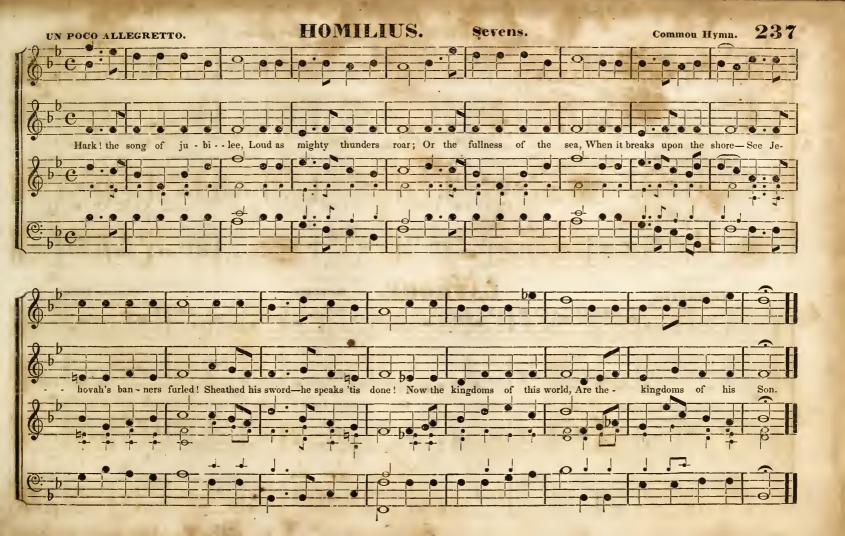




























































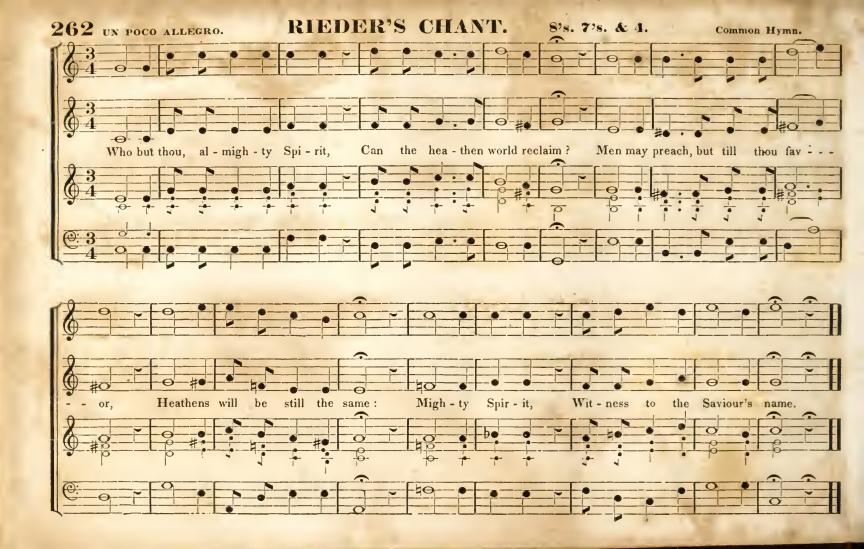










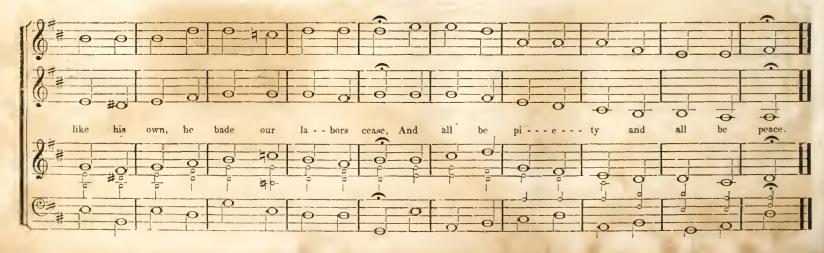








































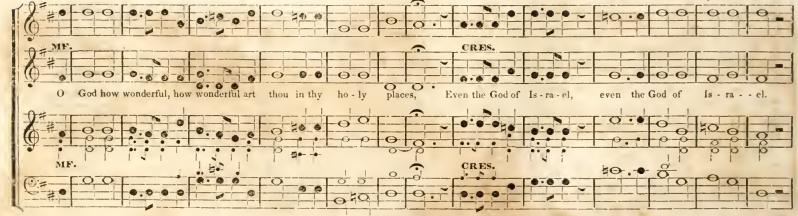
















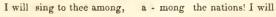


















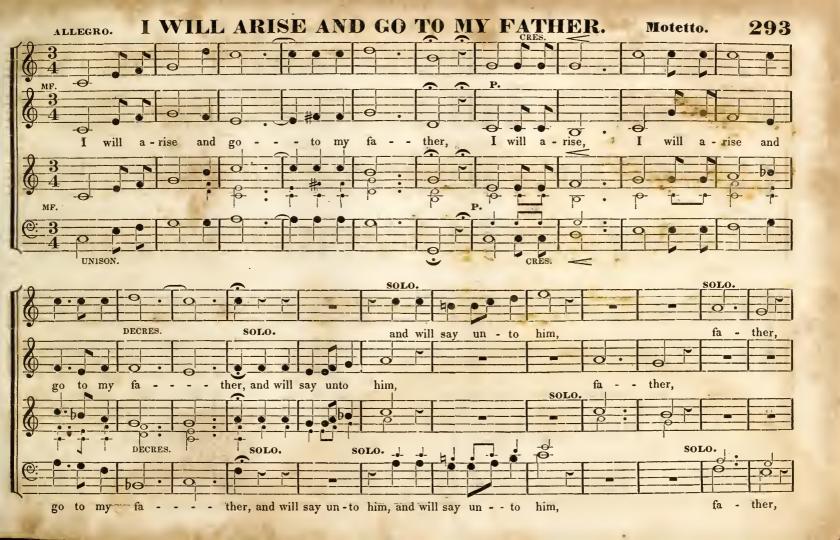




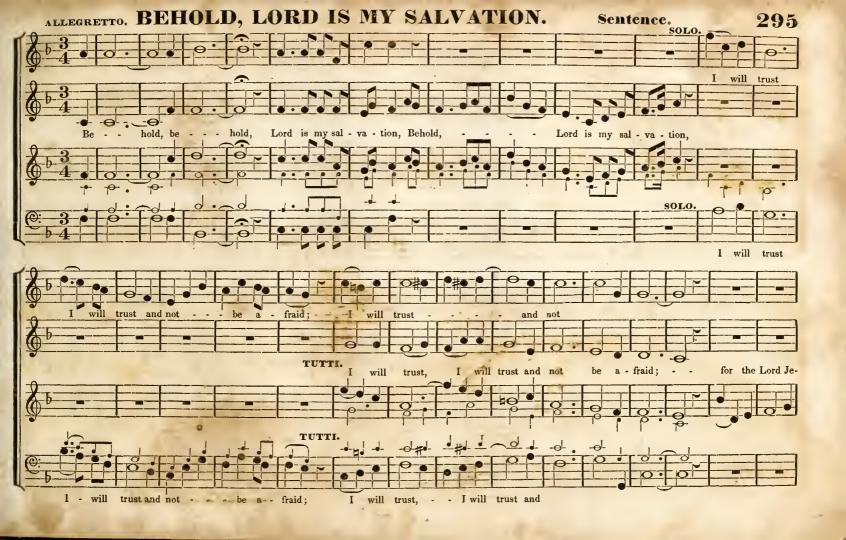










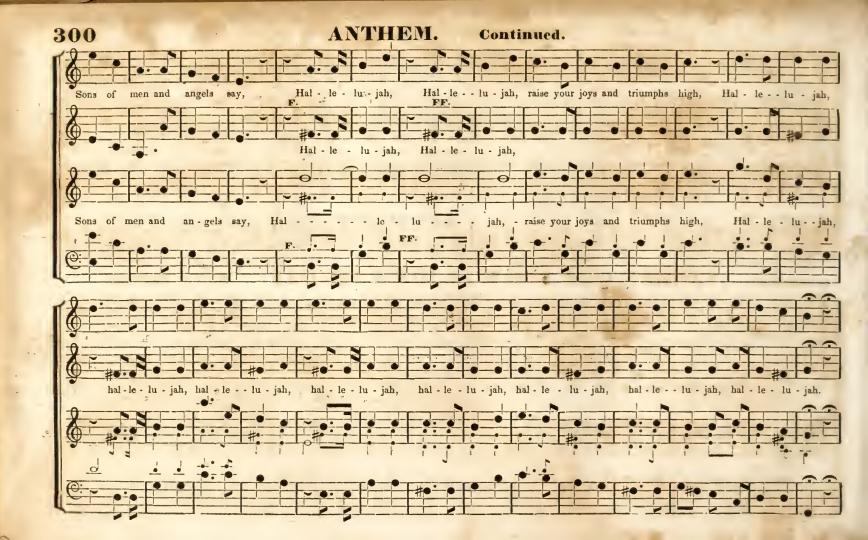
















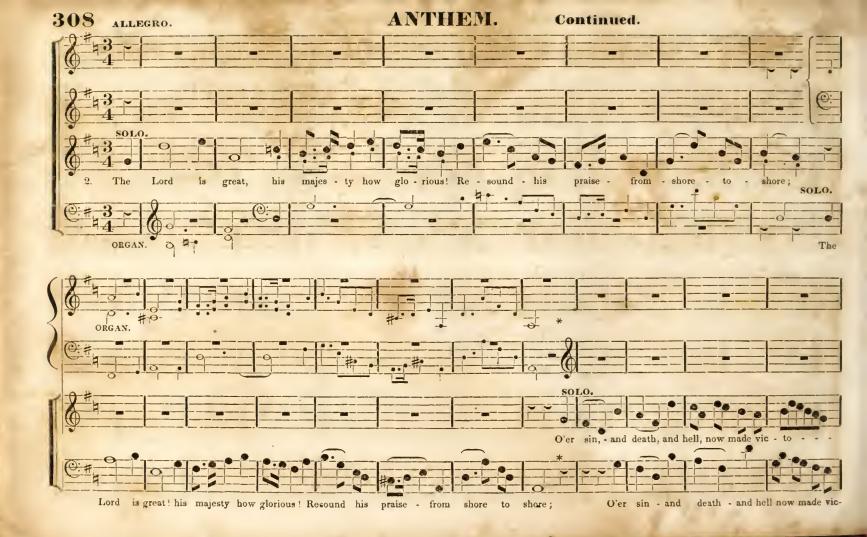




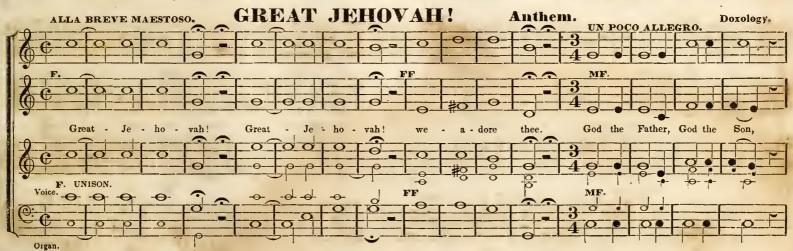
























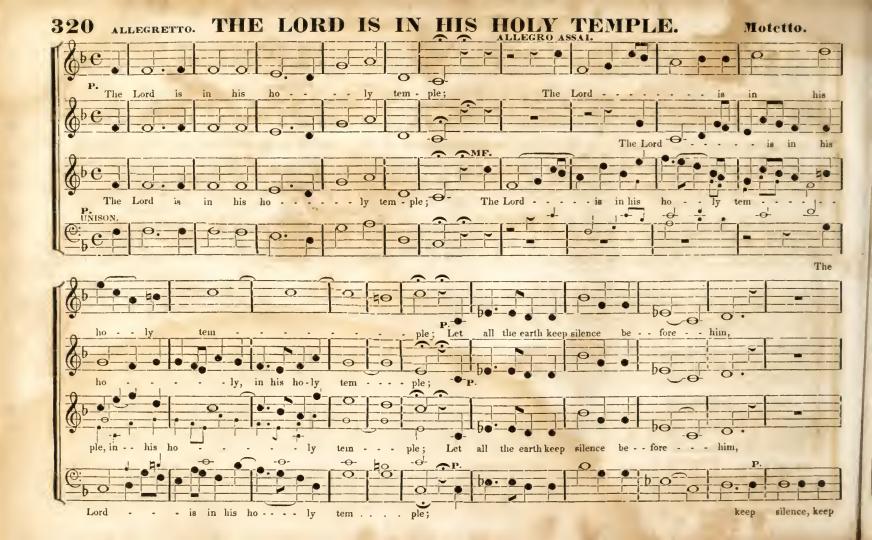














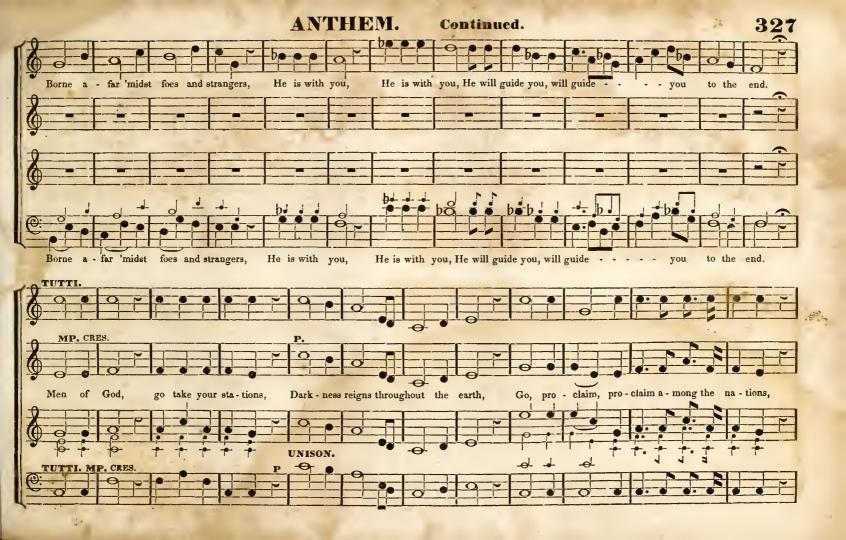












































































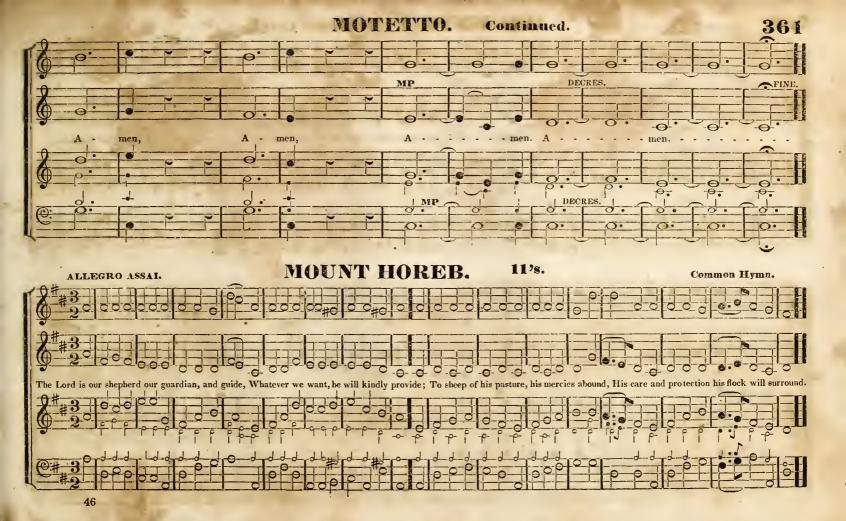










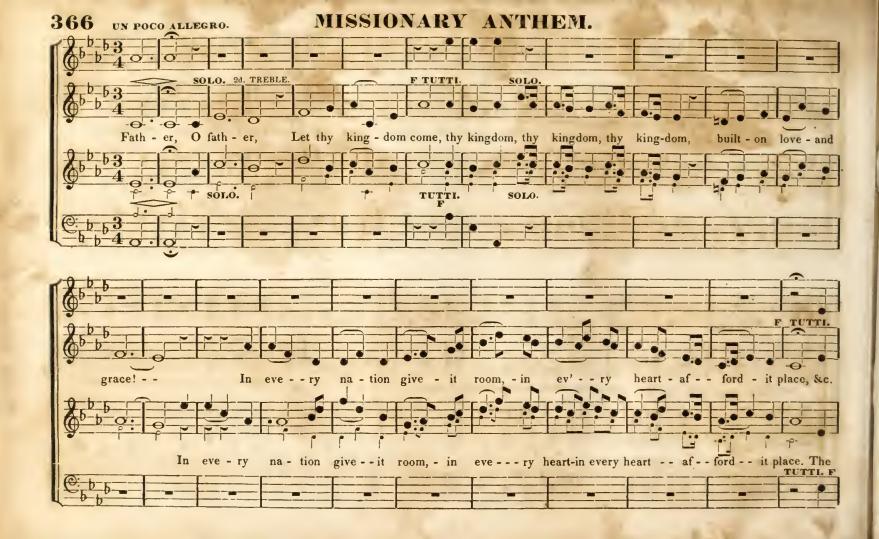




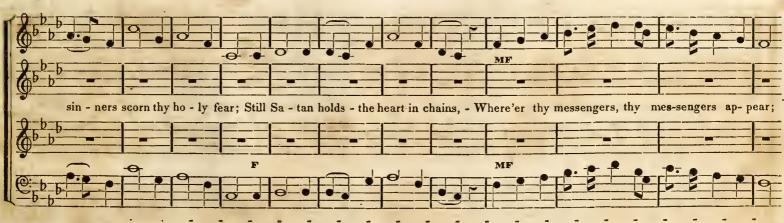
























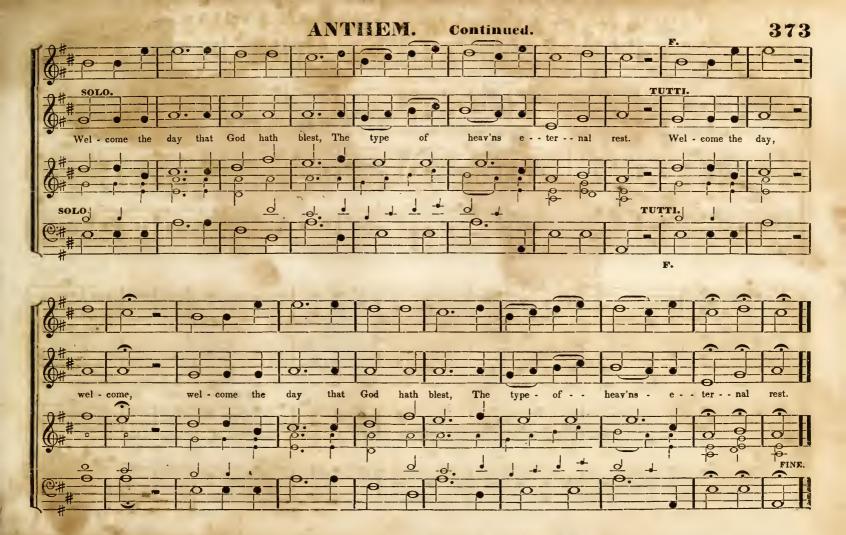
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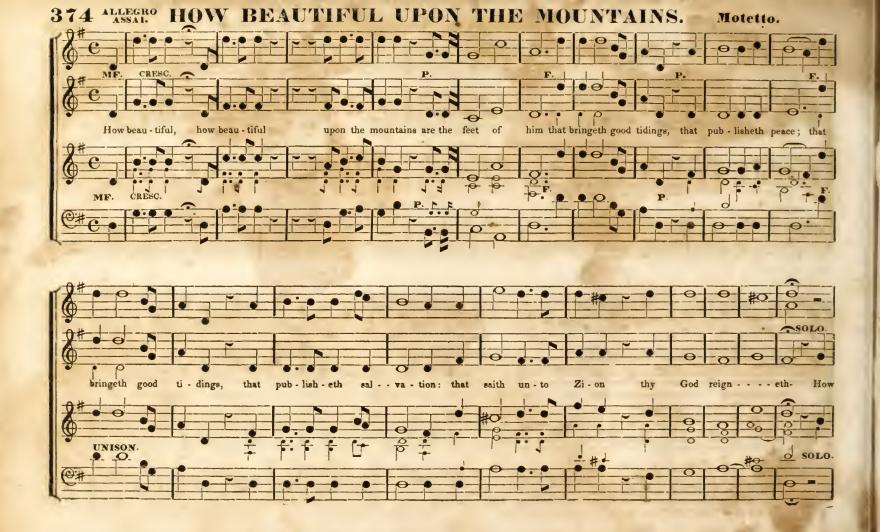
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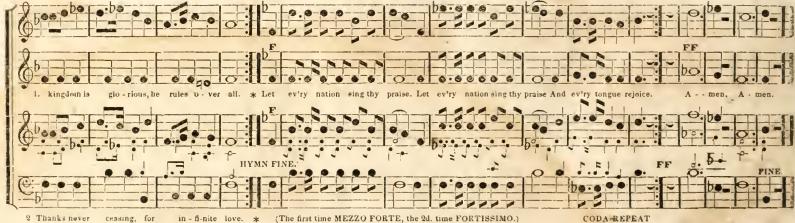
























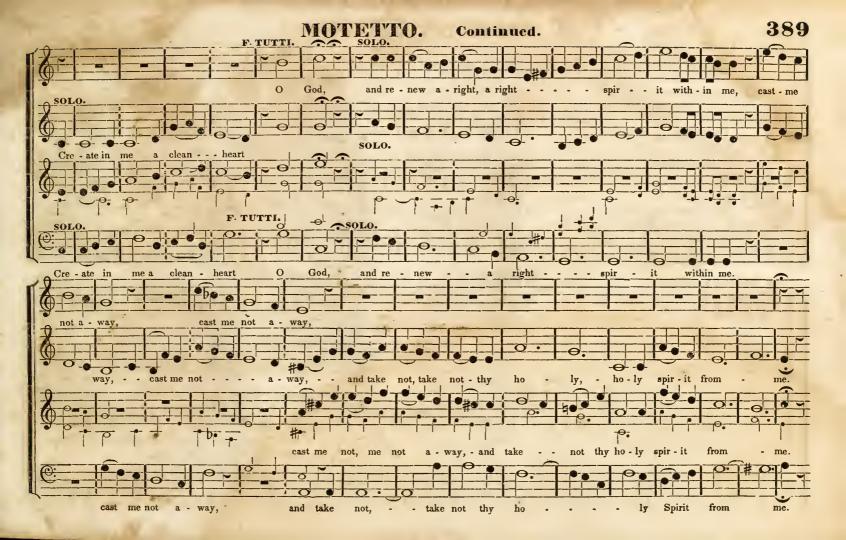






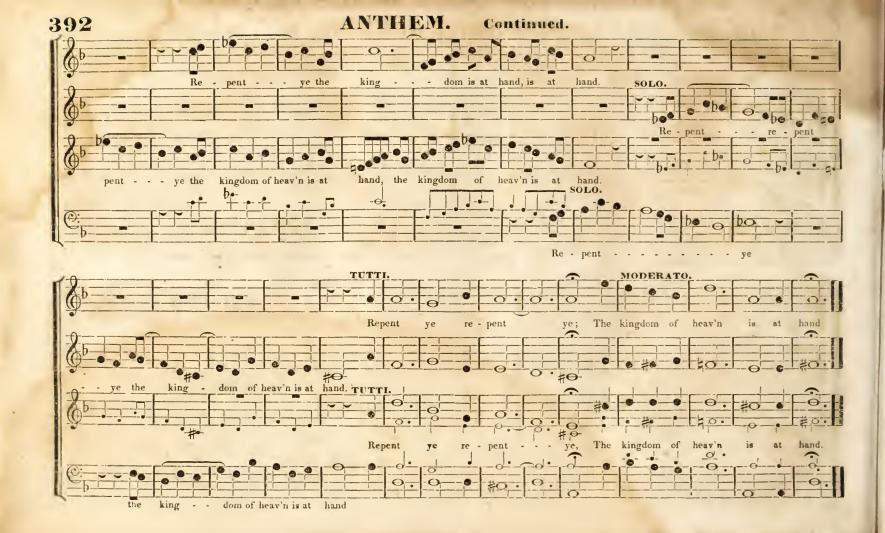


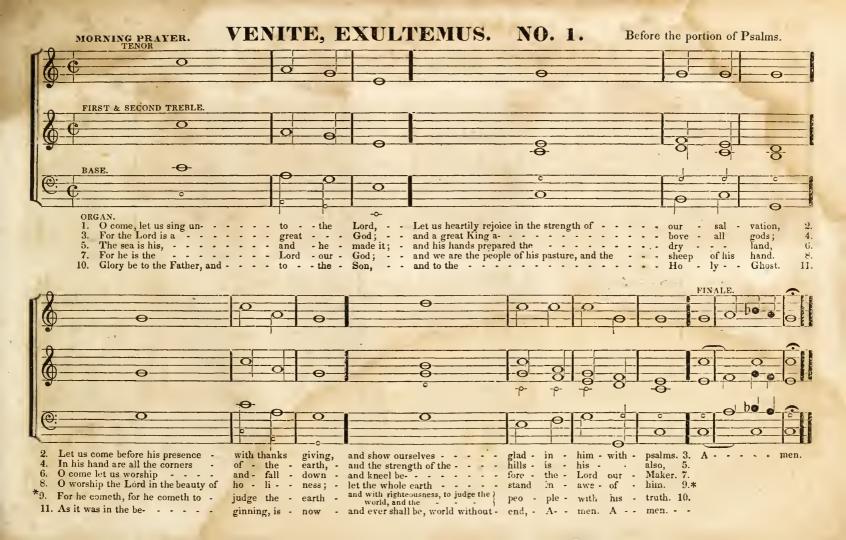


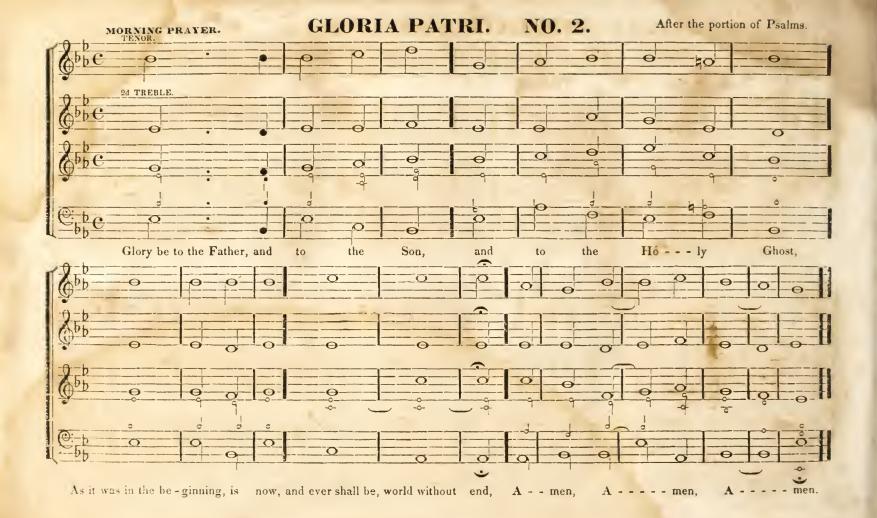




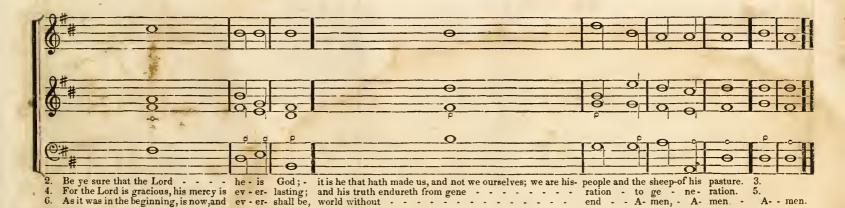




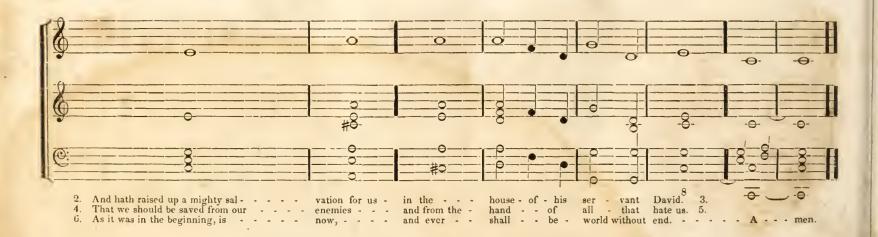


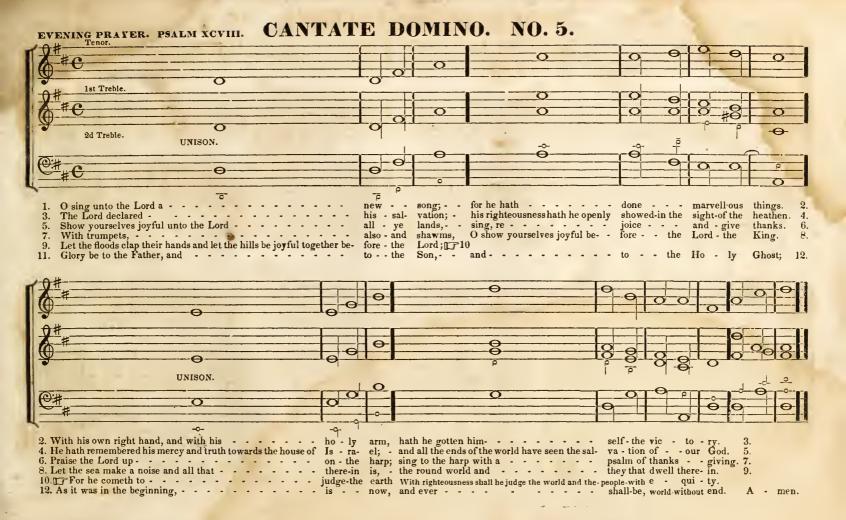


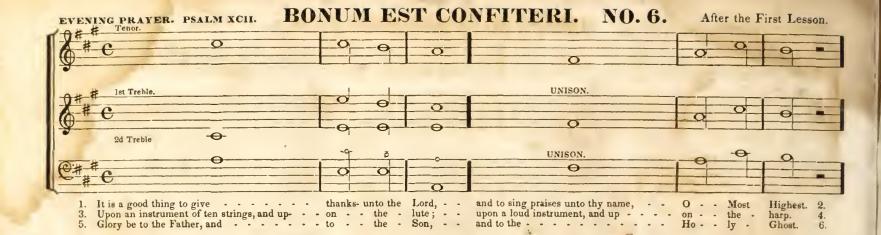


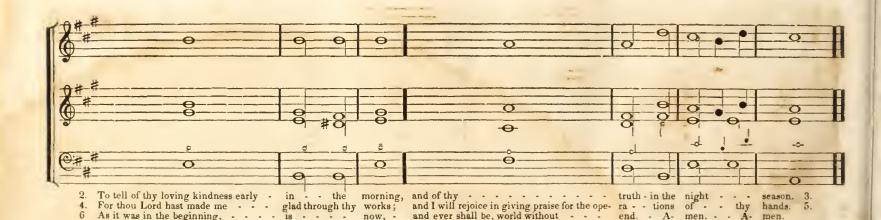


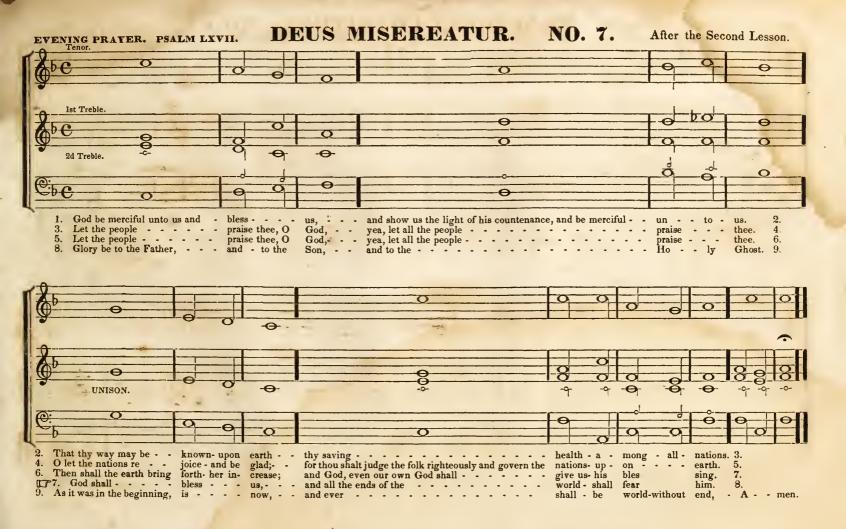


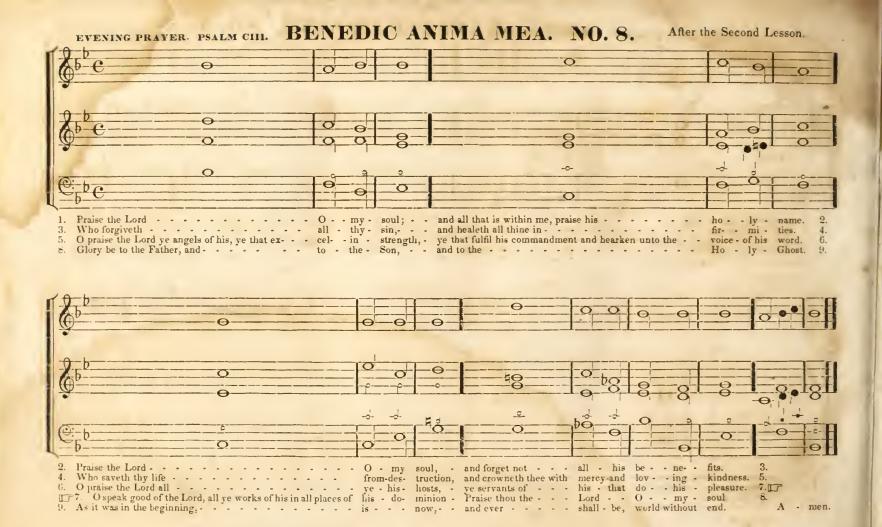


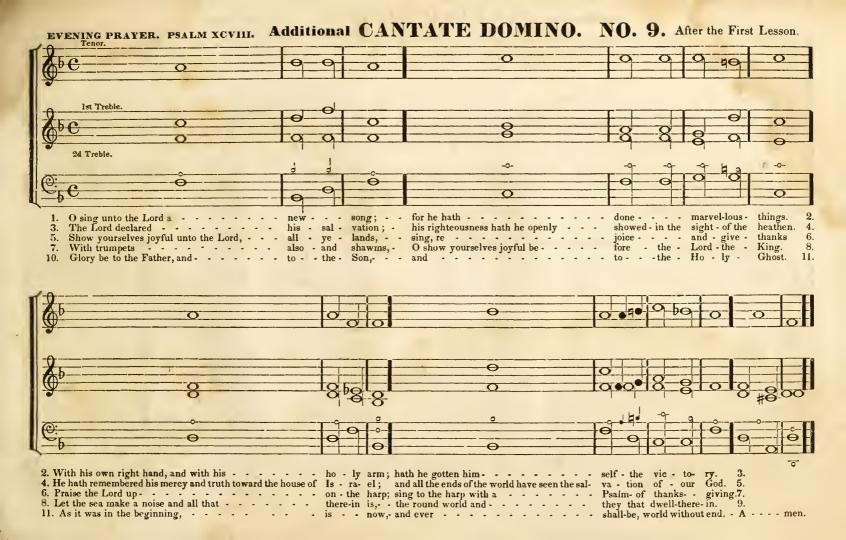




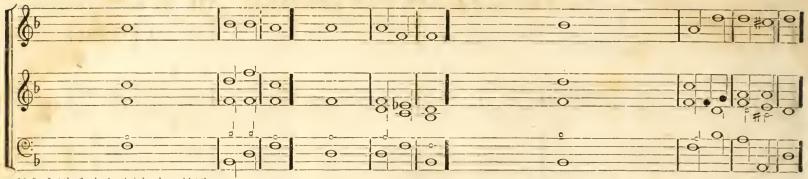












90-9. Let the floods clap their hands, and let the fore-the Lord; for he cometh to judge the earth; and with righteousness shall he judge the world and the people with e-qui - ty. 11.



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